G

cantabile

dolce

dolce

QUINTETT.

Allegro molto vivace.

Elfrida Andrée.

Violino I.

Violino II.

Viola.

Violoncello.

pizz.

arco

Pianoforte.

A

pp

pp dolce

p cantabile

B

F

E

rit. a tempo.

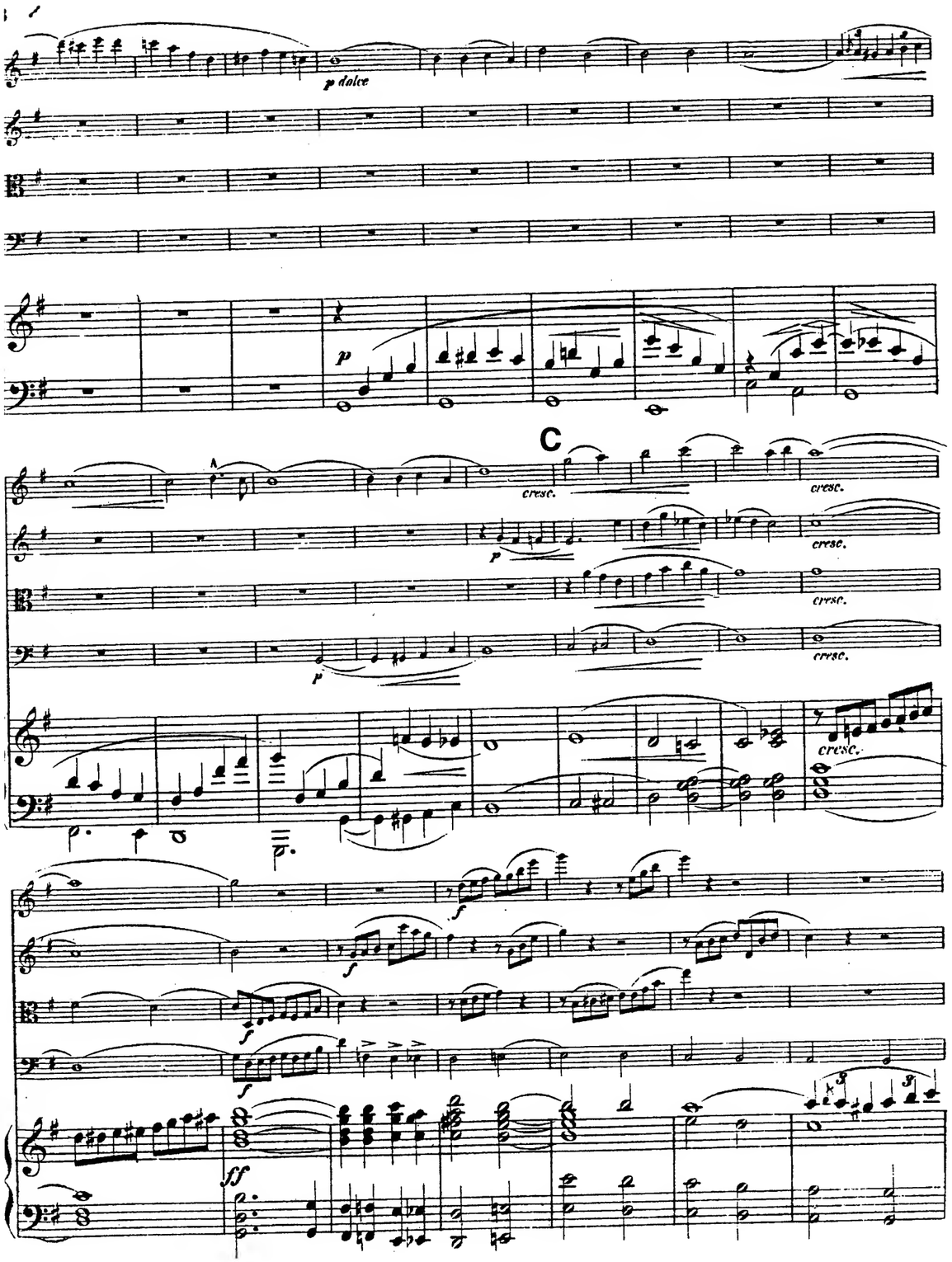
rit. a tempo.

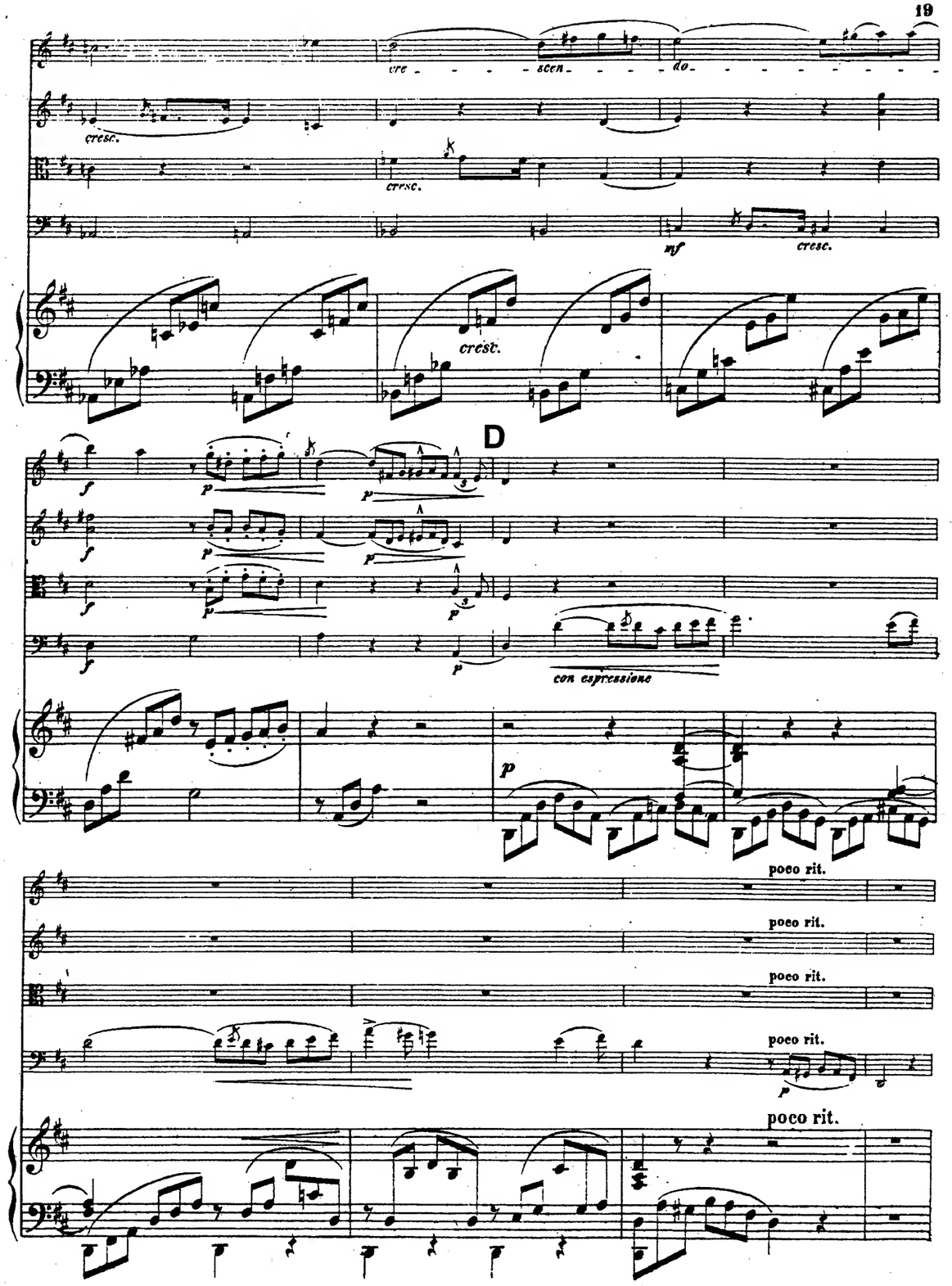
rit. a tempo.

rit. a tempo.

rit. a tempo.

poco a poco crescendo


p dolce
p
C
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
f
f
f
ff


cre - - - scen - - - do - - - - - - - -
cresc.
cresc.
mf
cresc.
cresc.
D
f
p
con espressione
p
poco rit.
poco rit.
poco rit.
poco rit.
poco rit.

dolce

f

C

mf

p

cresc.

dimin.

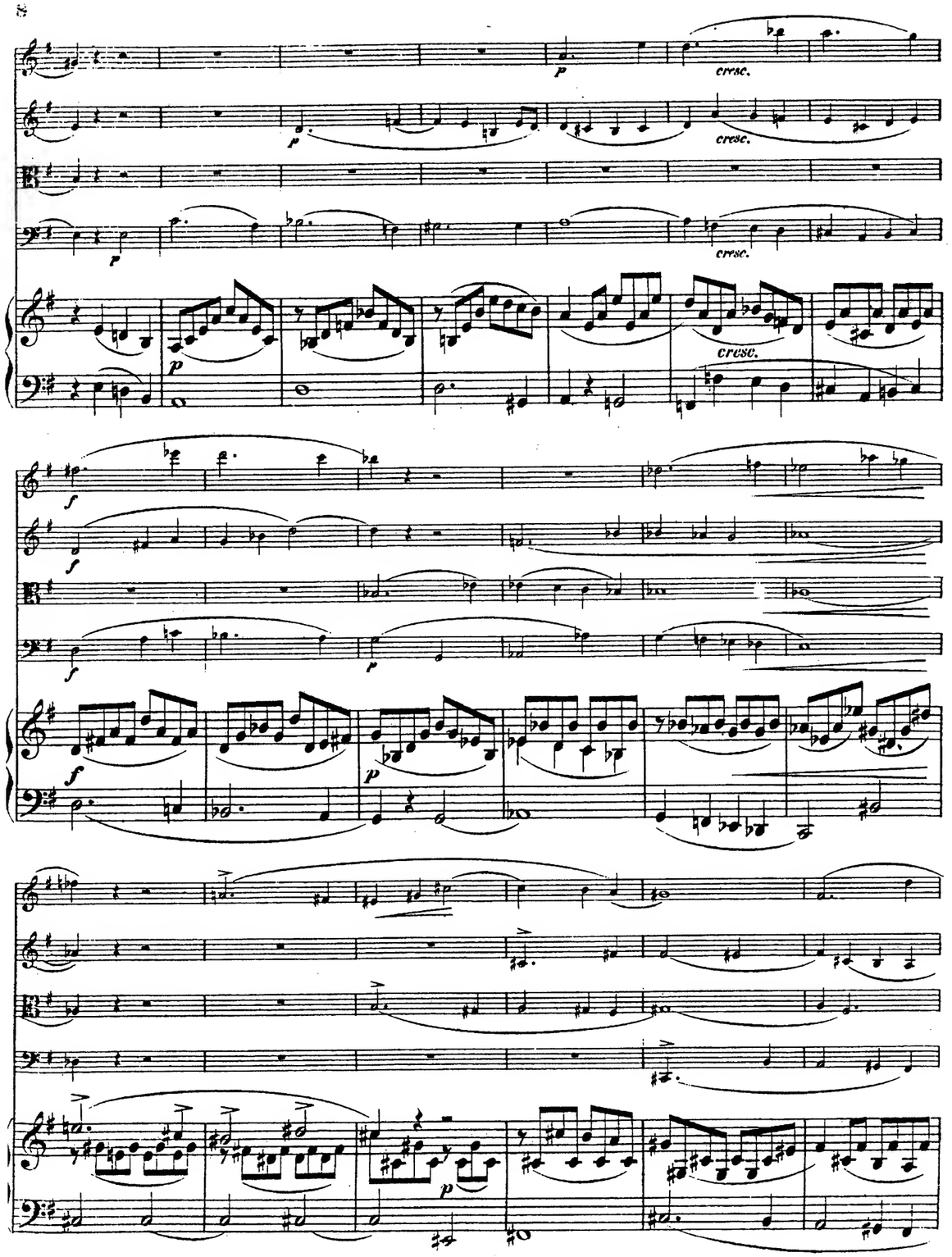
p

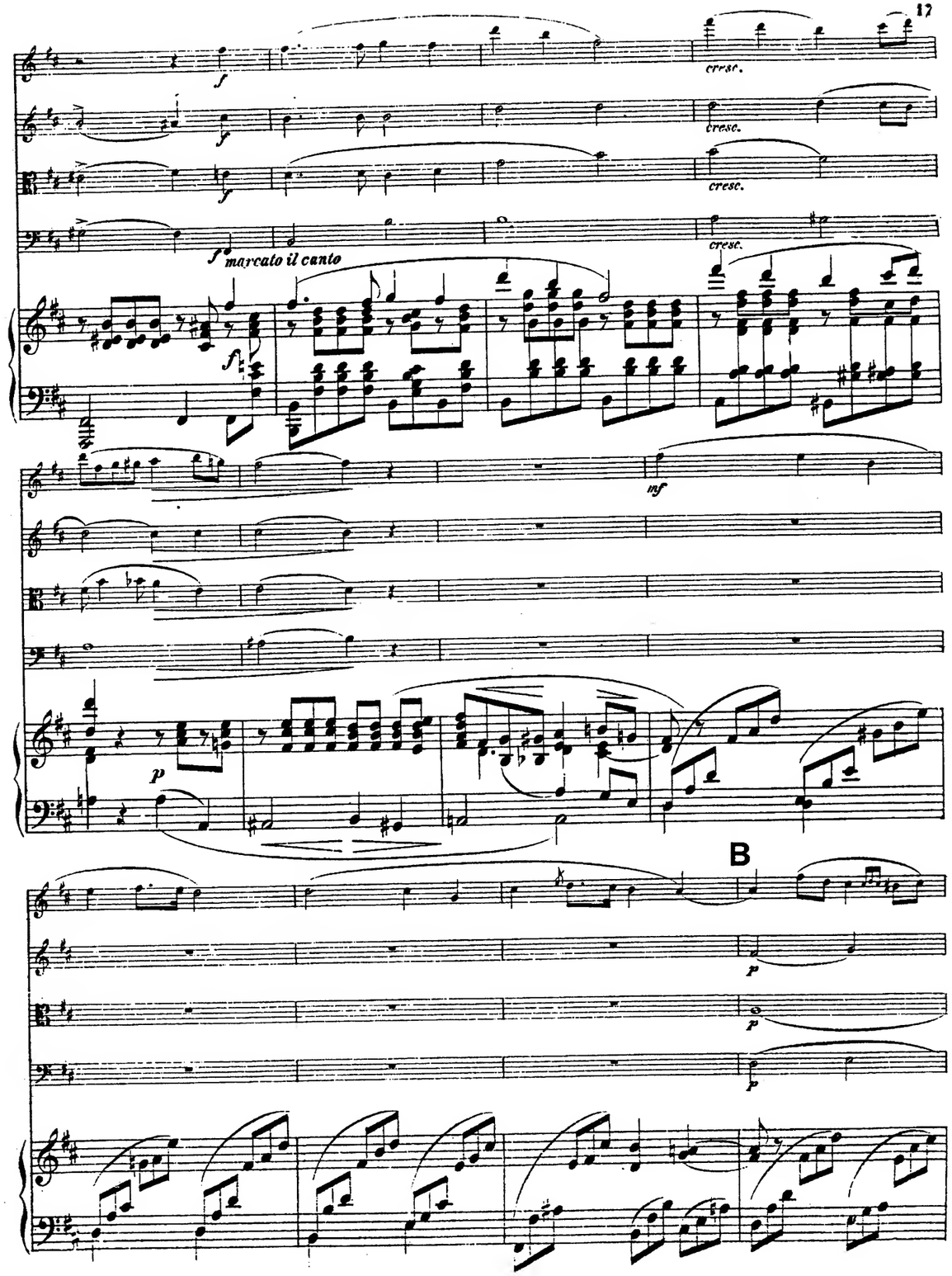
f

diminuendo

1.

2.


p
cresc.
f
p


f
cresc.
marcato il canto
mf
p
B

Andante maestoso.

Violino I.

Violino II.

Viola.

Violoncello.

Pianoforte.

A

dolce

cresc.

D

cresc.

dimin.

dimin.

E

rit.

a tempo.

rit.

a tempo.

rit.

a tempo.

rit.

a tempo.

pizz.

arco

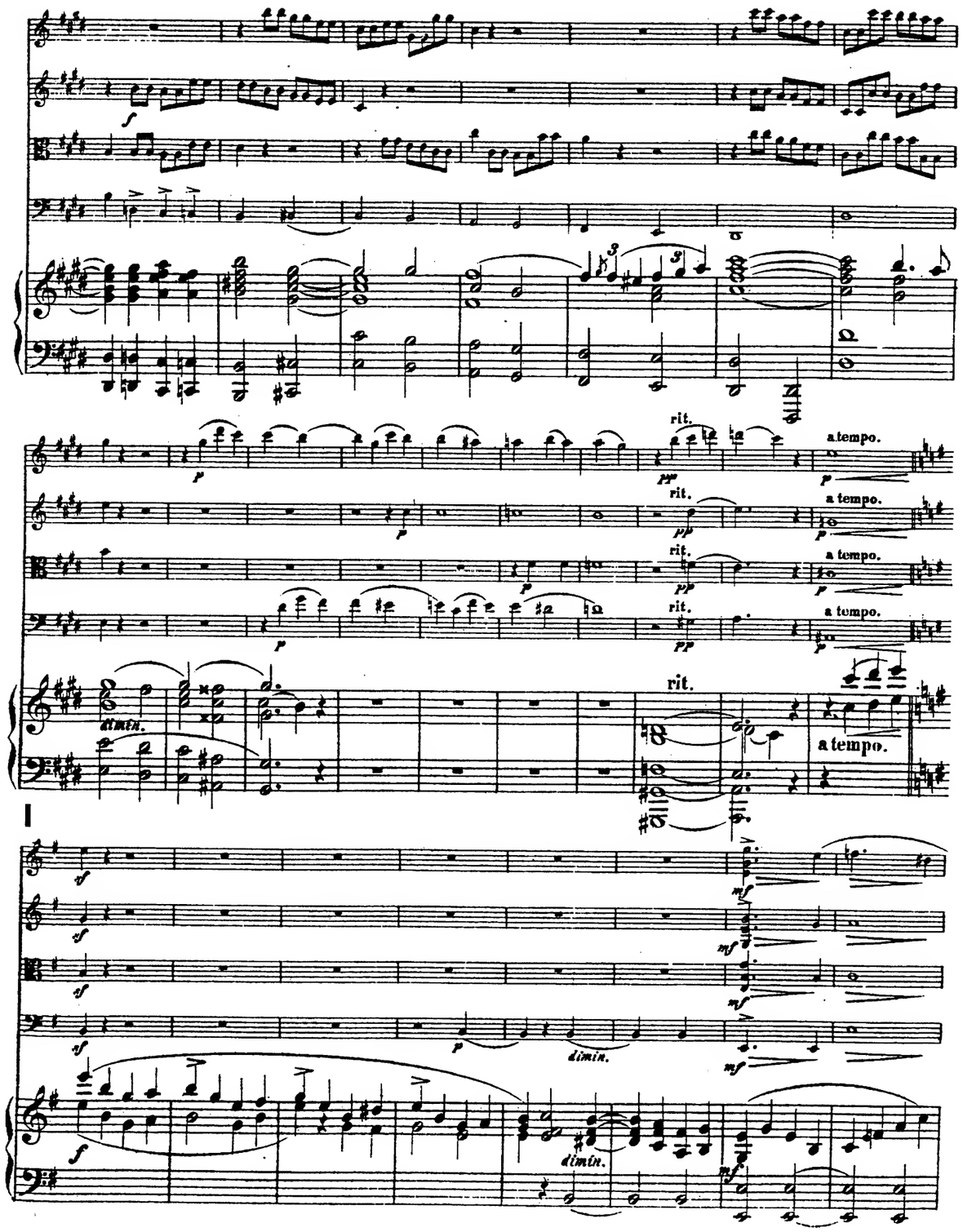
rit.

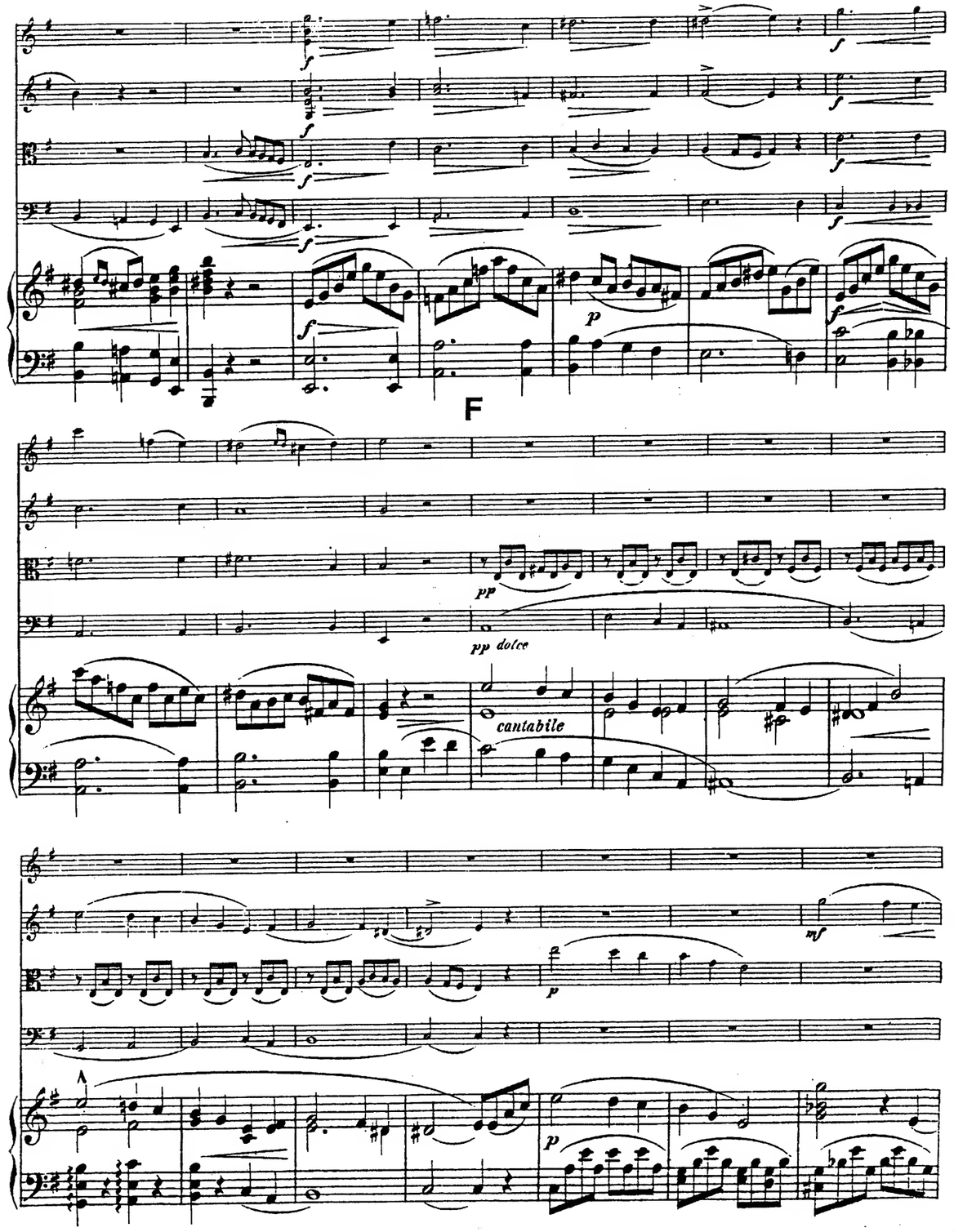
a tempo.

espress.

dimin.

dimin.


rit.
a tempo.
dimin.
I
dimin.


F
pp dolce
cantabile

G

poco a poco crescendo

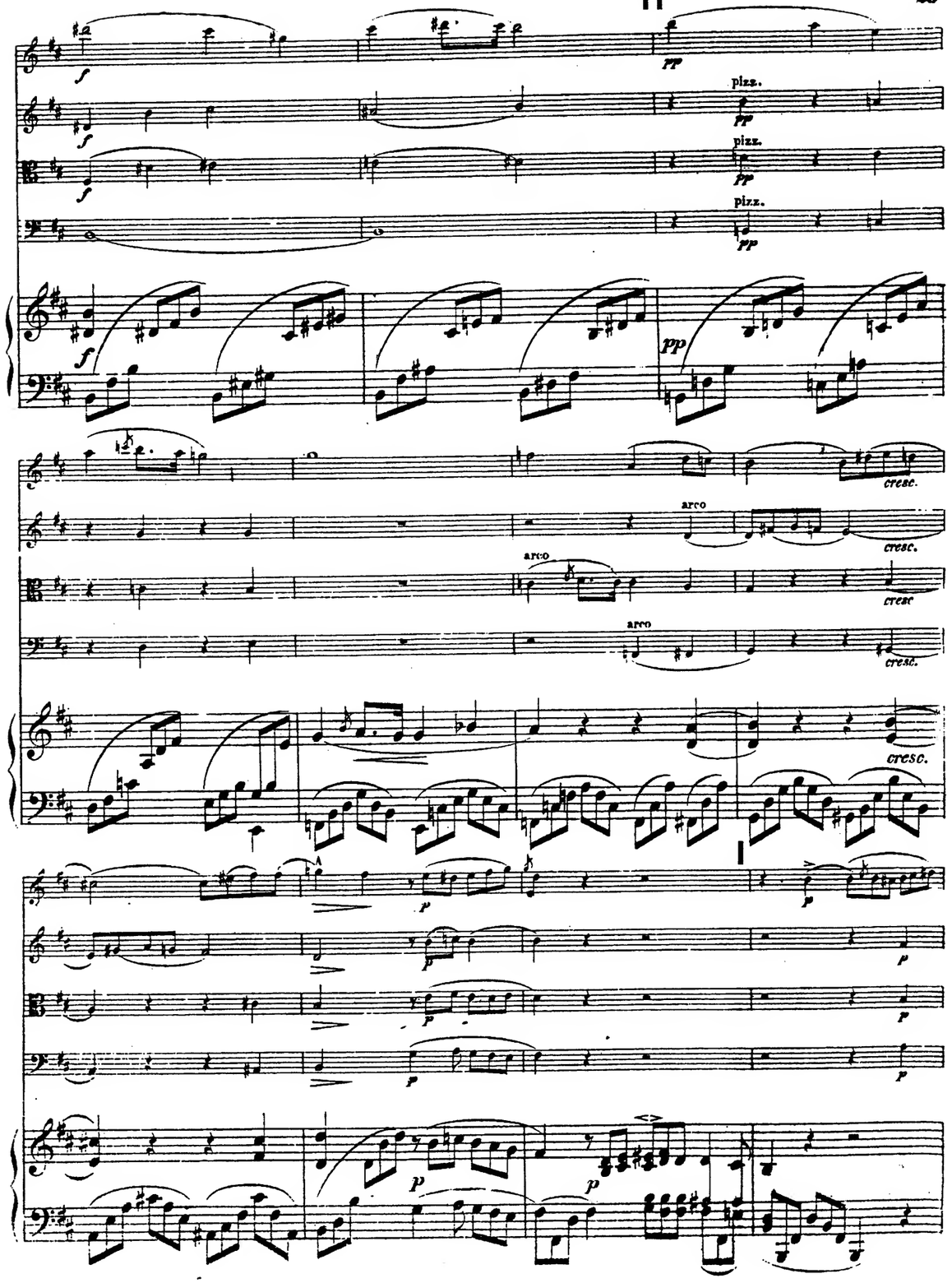
poco crescendo

cresc.

H

cresc.

ff


pizz.
pizz.
pizz.
arco
arco
arco
cresc.
cresc.
cresc
cresc.
cresc.

f

pp

p

pizz.

FINALE.

Allegro energico.

Violino I.

Violino II.

Viola.

Violoncello.

Pianoforte.

cresc.

A

pizz.

arco

cresc.

B

leggiero

N

O

C

dolce

pizz.

arco

pizz.

arco

pizz.

arco

p

D

sf

sf

p

p dolce

p dolce

p dolce

p dolce

M

ff

ff

ff

ff

p

p

p

pizz.

pizz.

arco

pizz.

arco

pizz.

arco

dolce

p

pizz.

arco

pizz.

arco

pizz.

arco

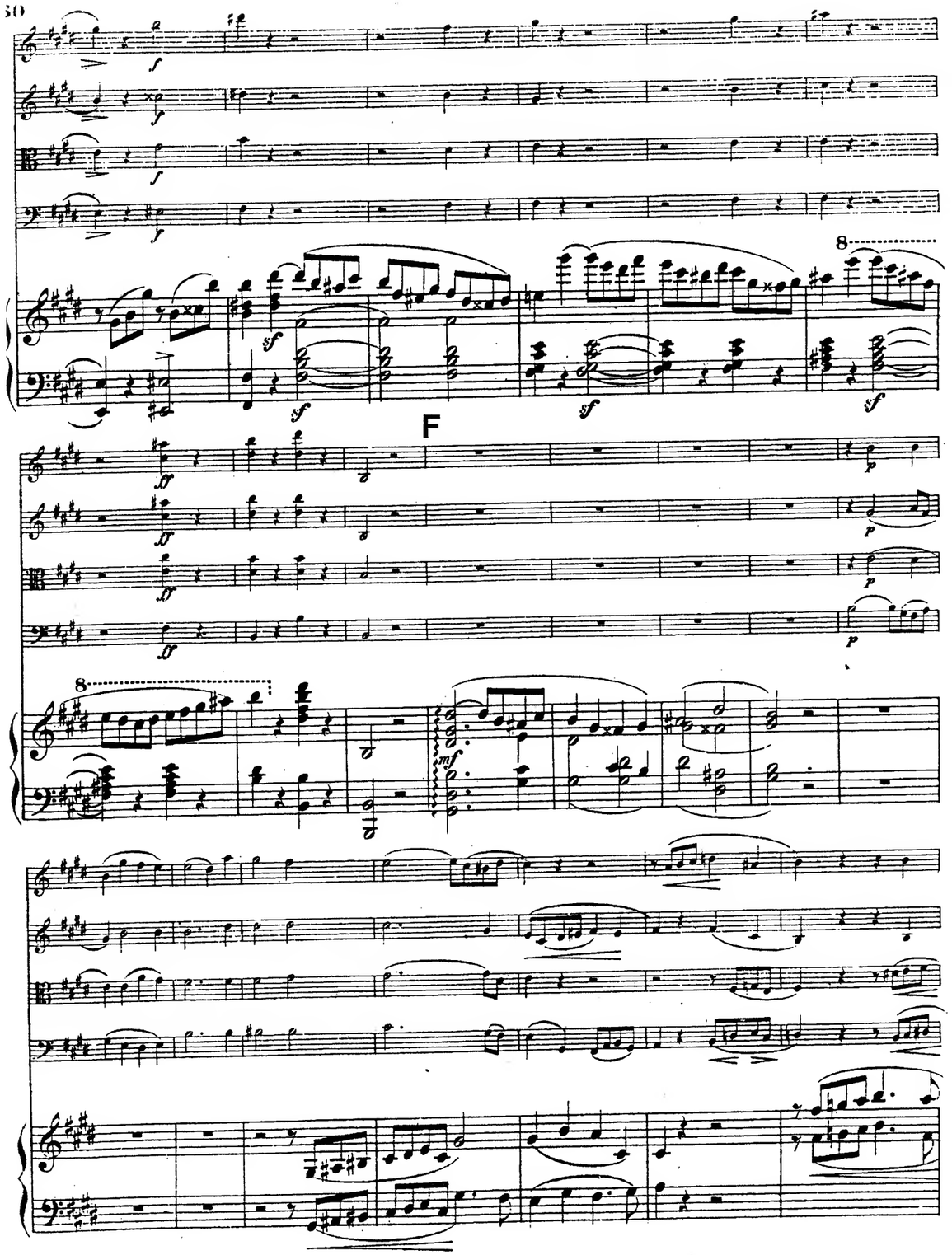
cresc.

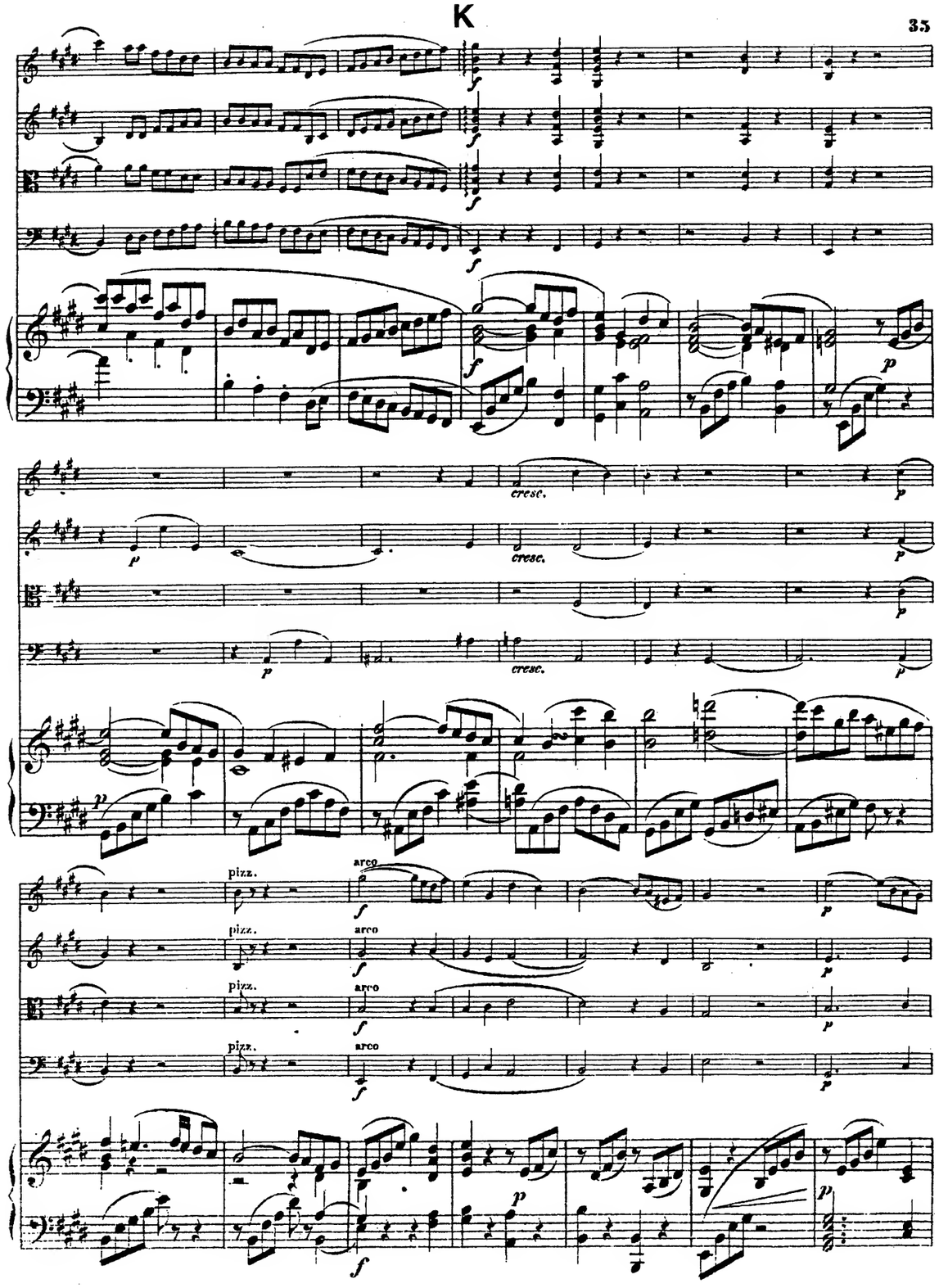
dolce

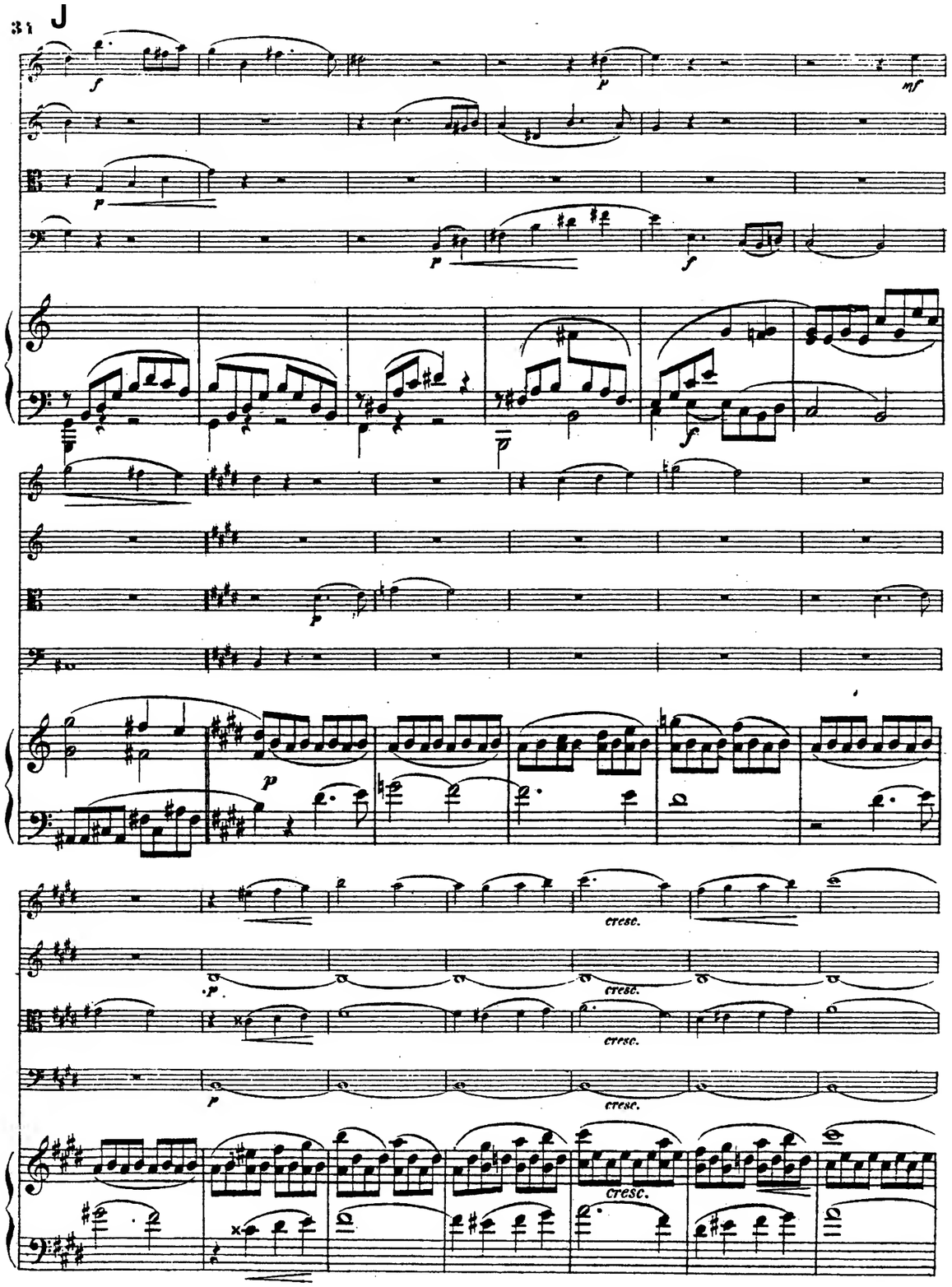
cre - - - - scen - - - - do

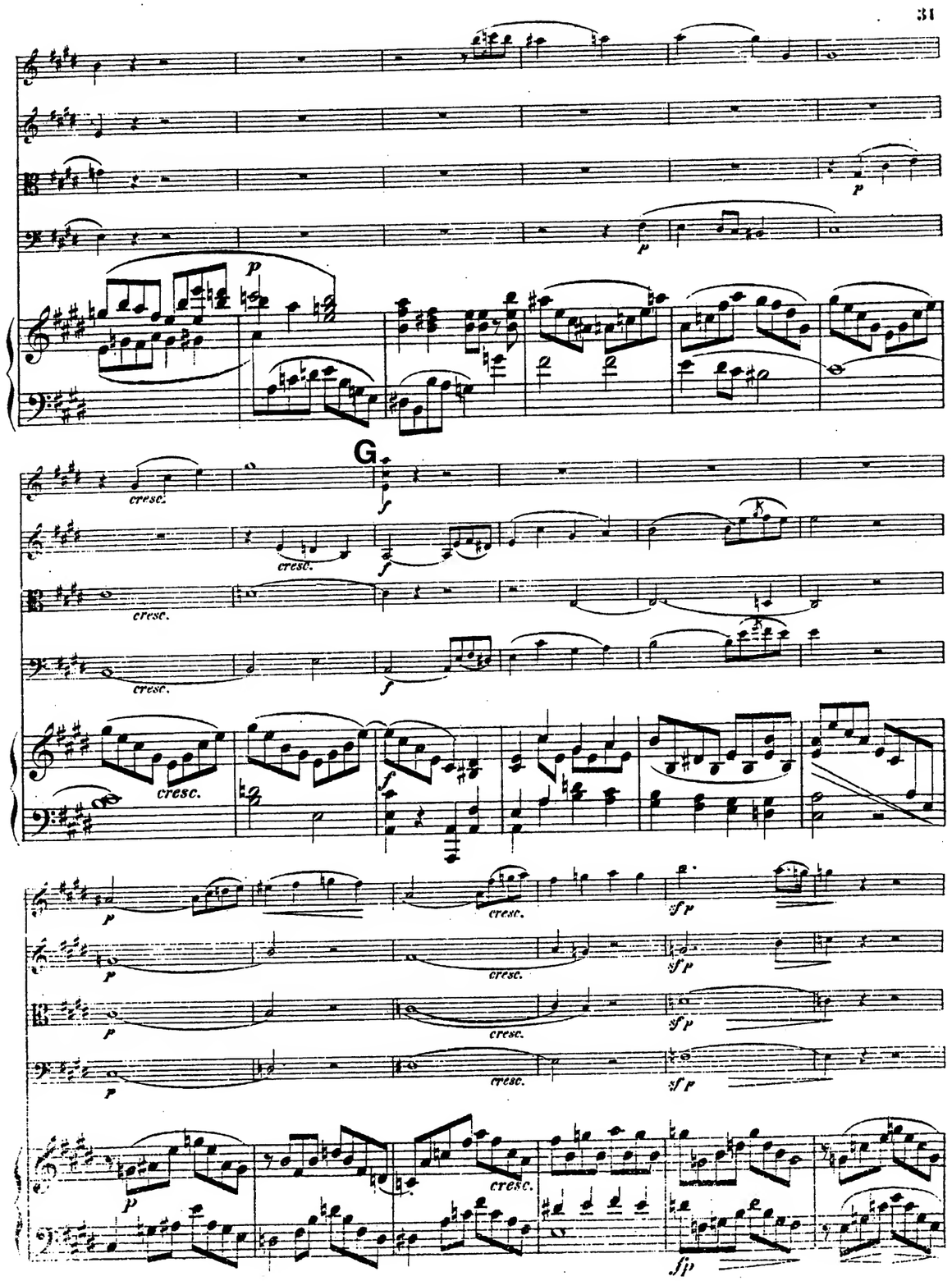
E

cresc.


F


K
cresc.
pizz.
arco


J
cresc.


G
cresc.

H

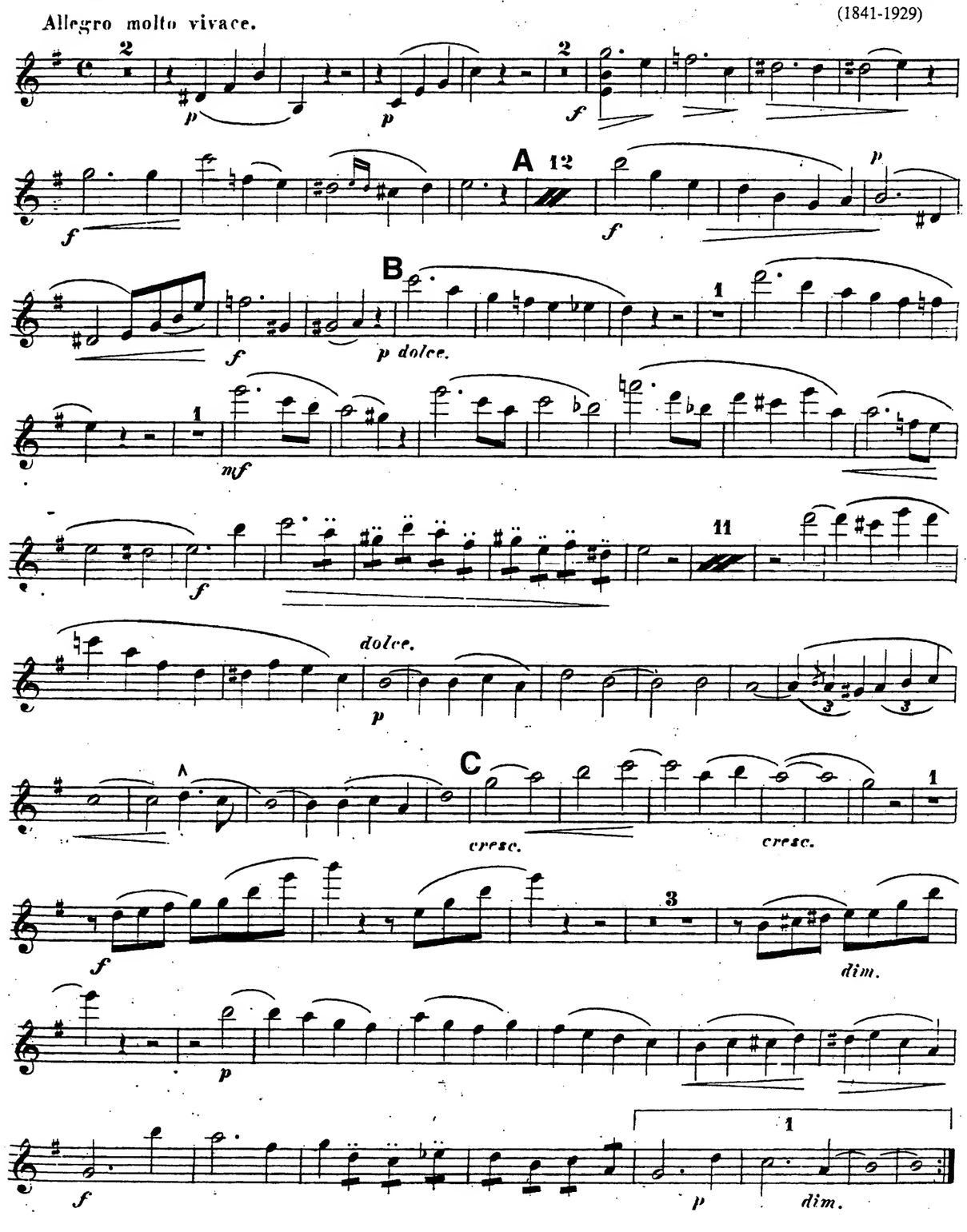
dolce

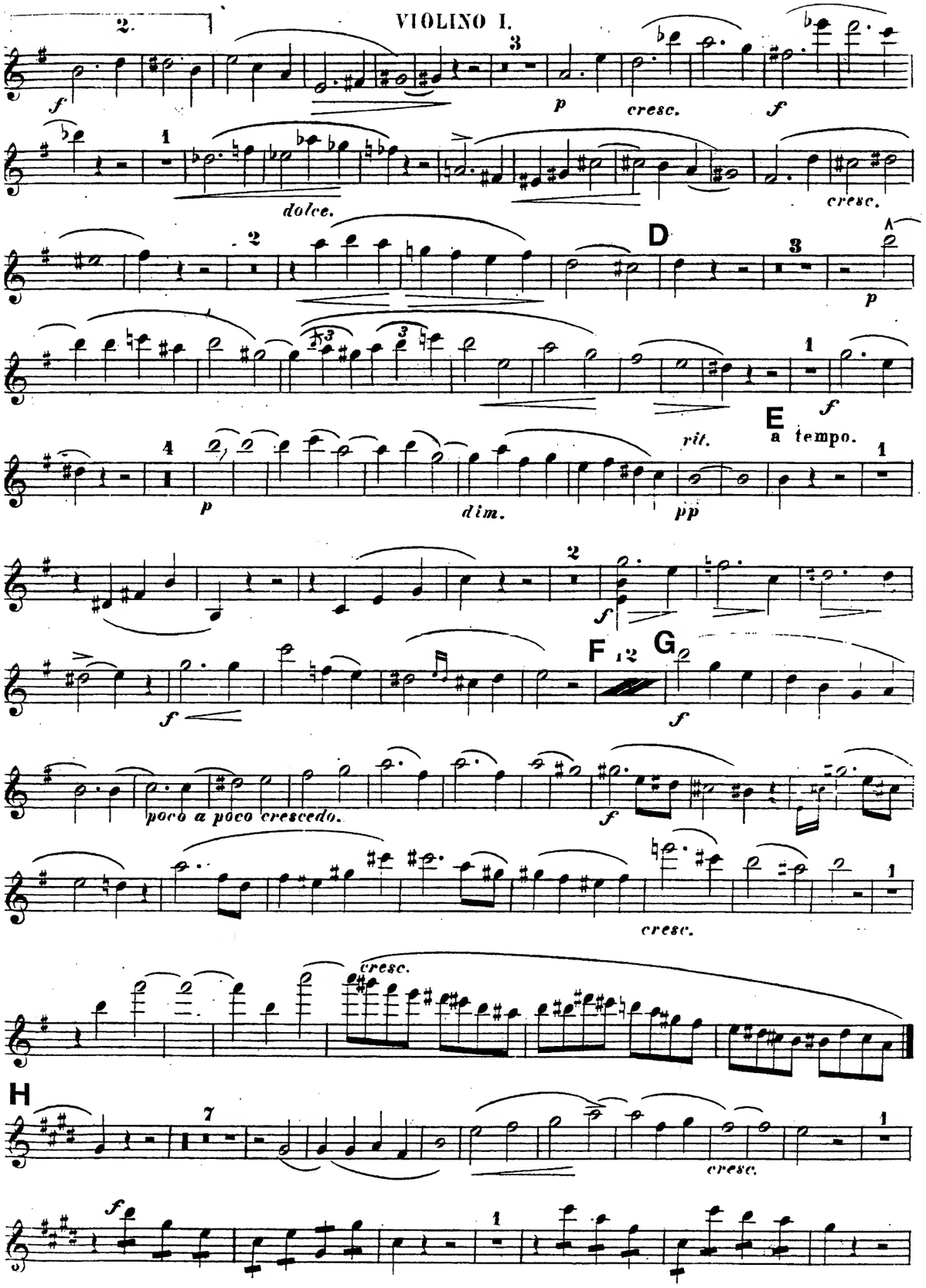
QVINTETT.

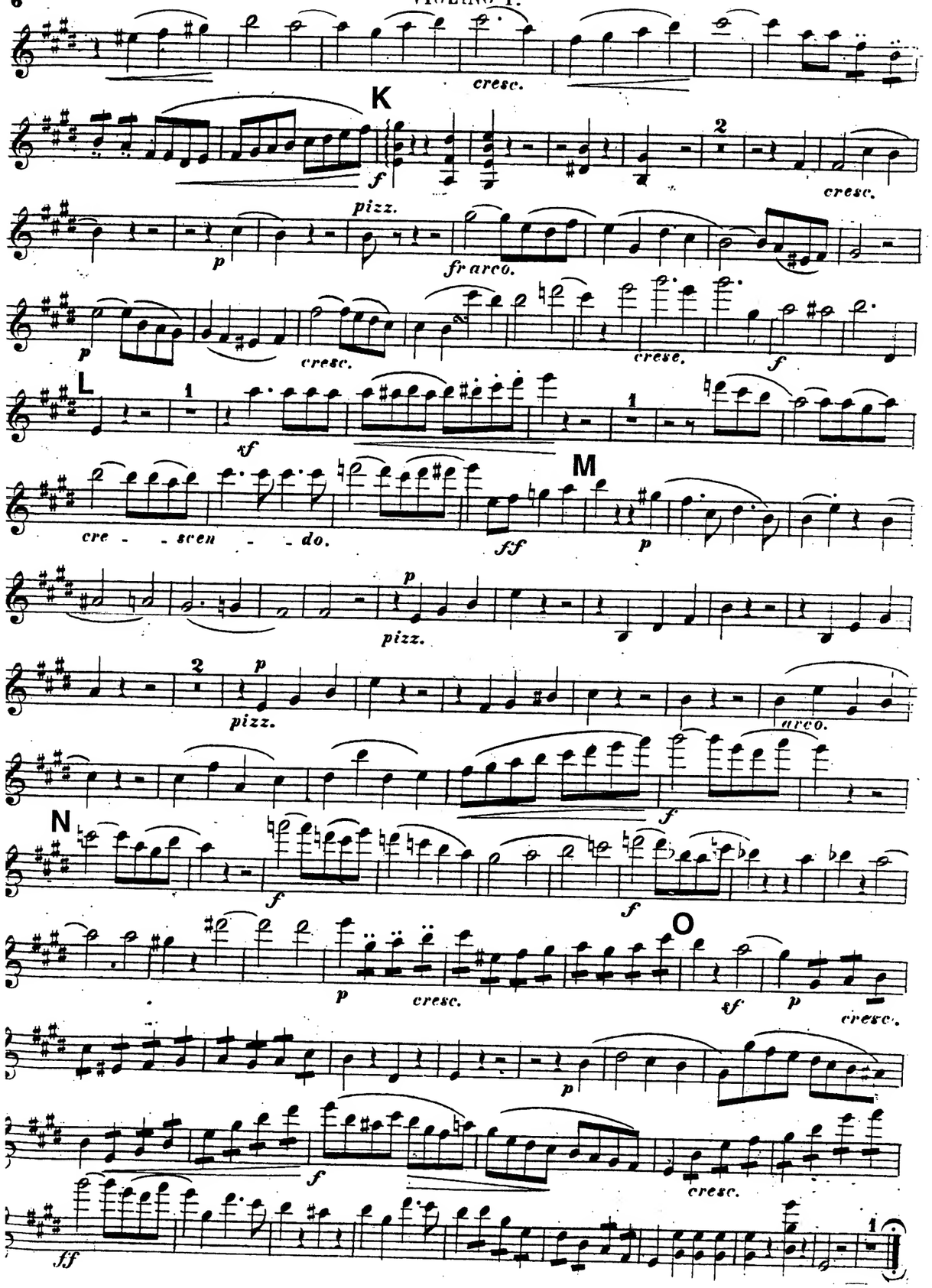
VIOLINO I.

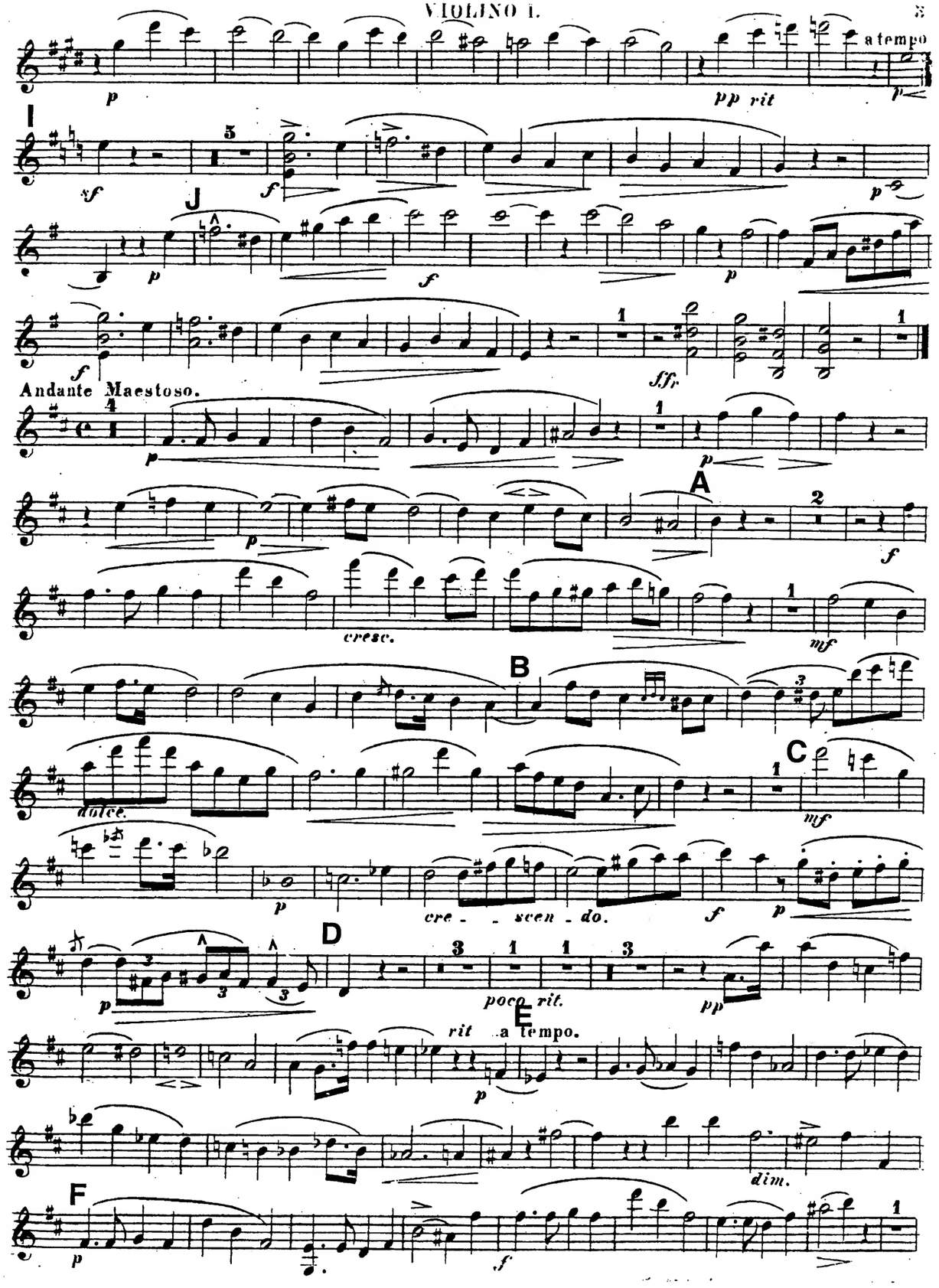
Elfrida Andrée
(1841-1929)

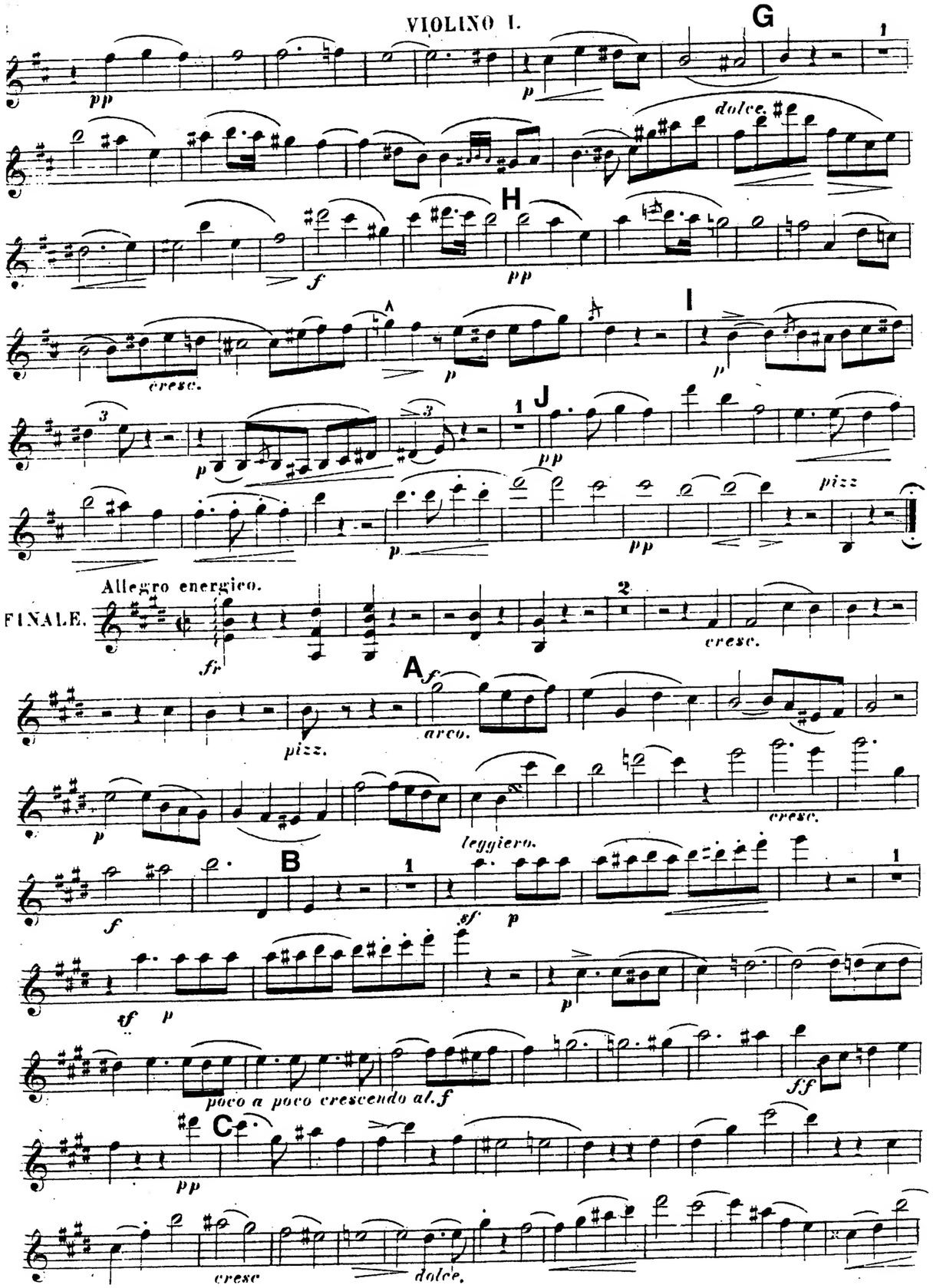
Allegro molto vivace.

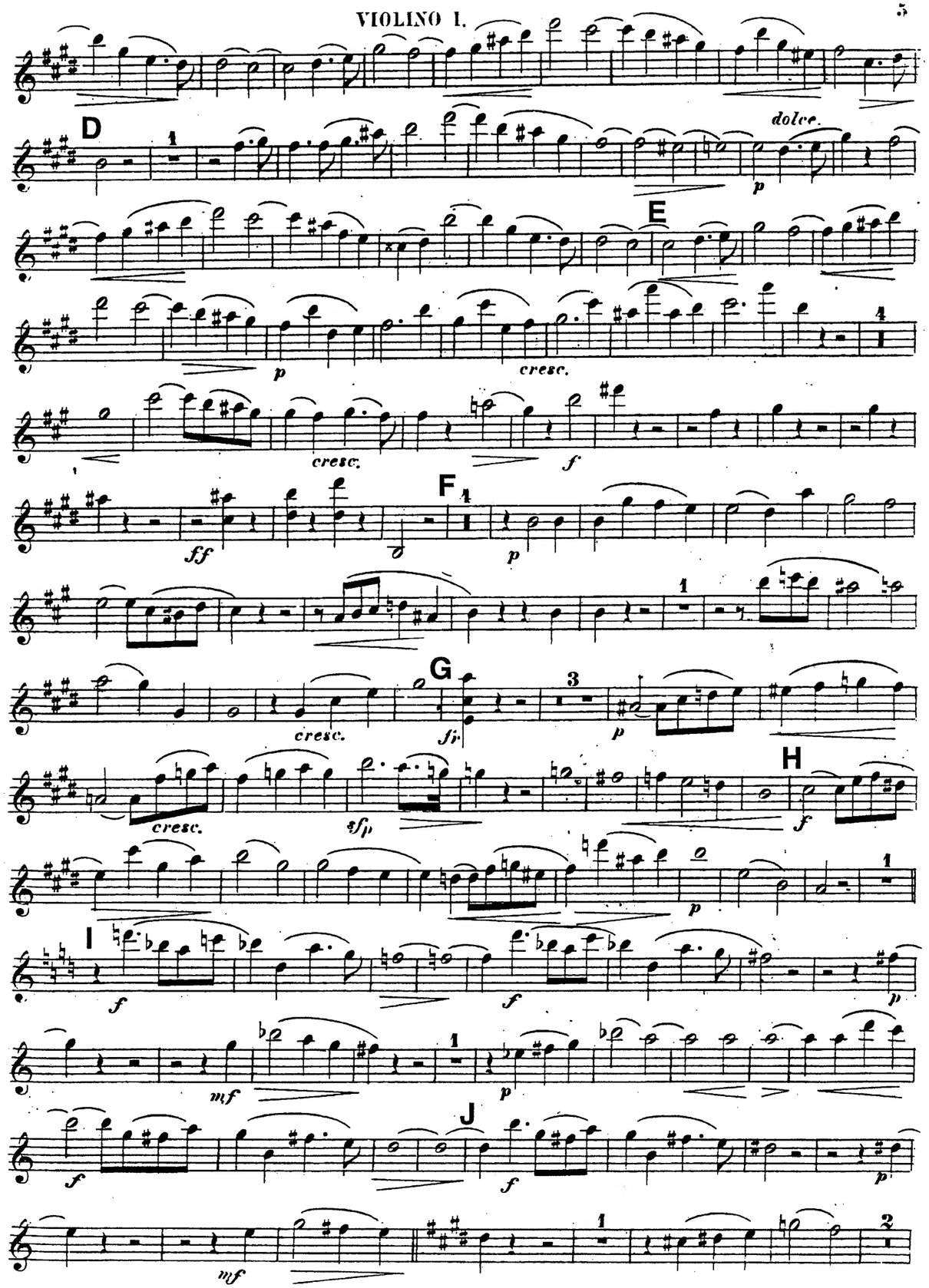



2.
f
p
cresc.
f
dolce.
cresc.
D
p
f
E
a tempo.
rit.
p
dim.
pp
f
F
G
f
f
poco a poco crescedo.
f
cresc.
cresc.
H
cresc.
f


cresc.
K
pizz.
fr arco.
cresc.
L
cre - scen - do.
M
pizz.
pizz.
arco.
N
O
cresc.
cresc.


a tempo
pp rit
I
J
Andante Maestoso.
A
cresc.
B
dolce.
C
cre - scen - do.
D
poco rit.
E
rit a tempo.
dim.
F


G
dolce.
H
cresc.
I
J
pizz
Allegro energico.
FINALE.
cresc.
A
pizz.
arco.
leggiero.
B
poco a poco crescendo al f
C
cresc
dolce.

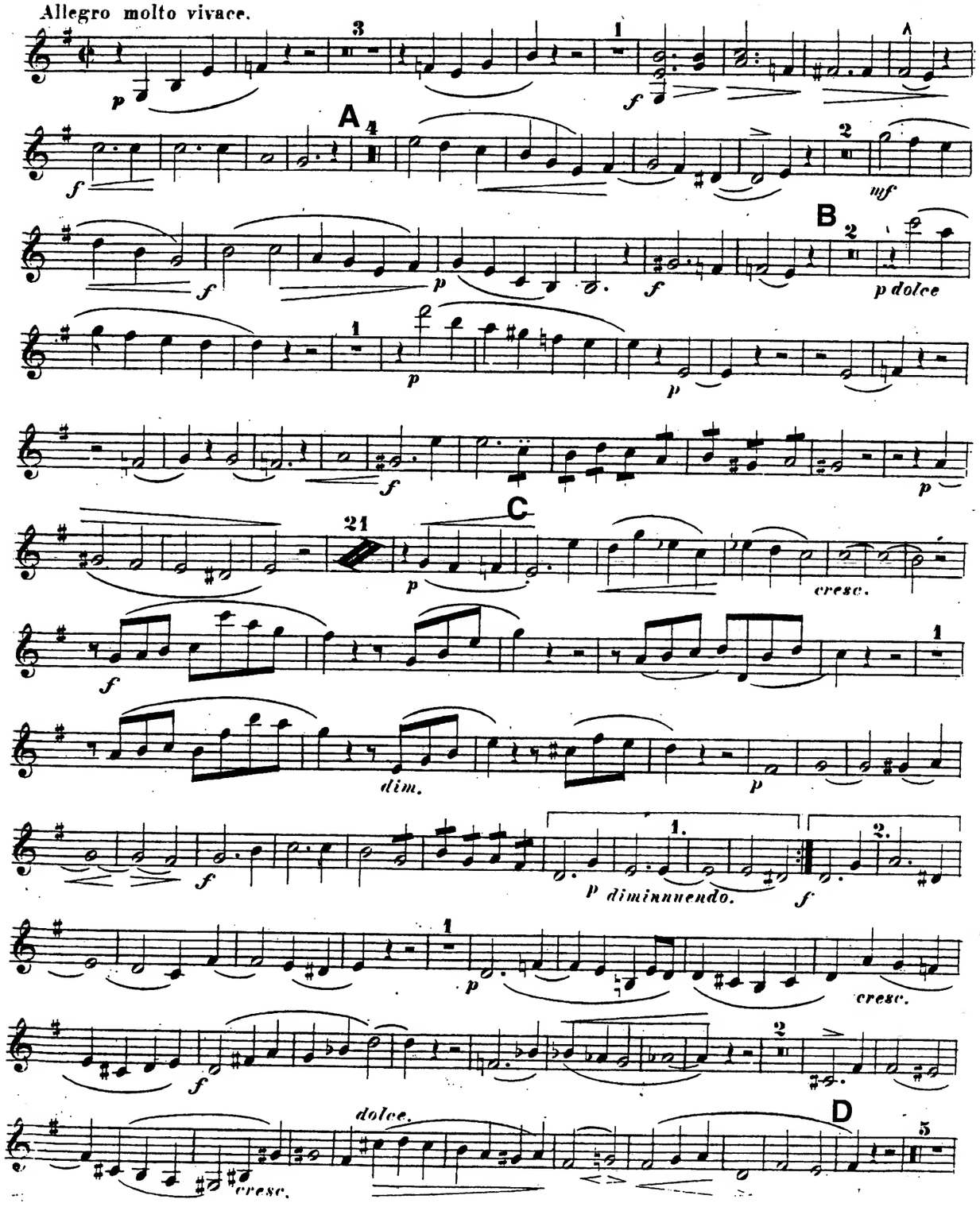

D
dolce.
E
cresc.
F
G
cresc.
H
I
J

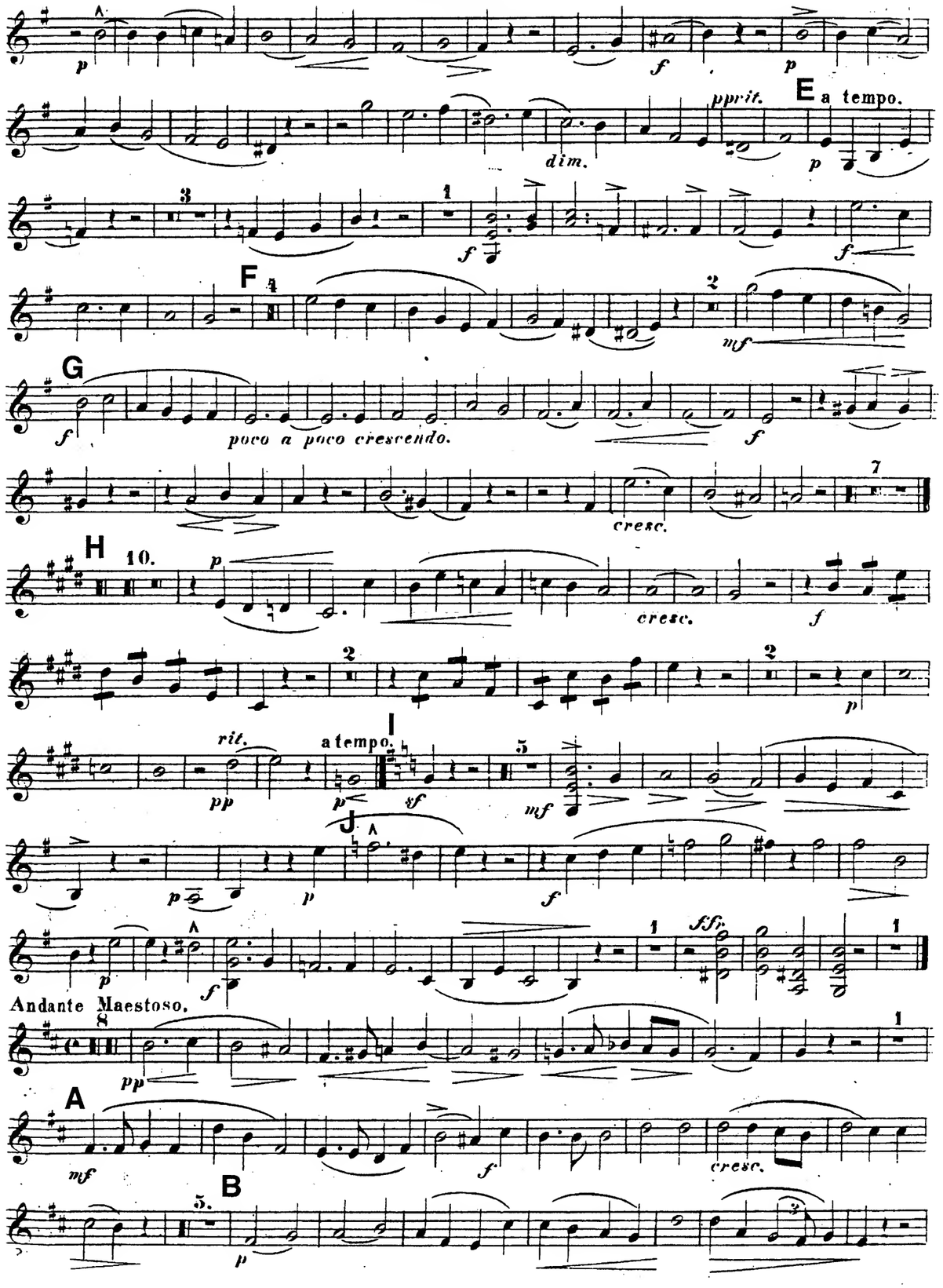
QVINTETT.

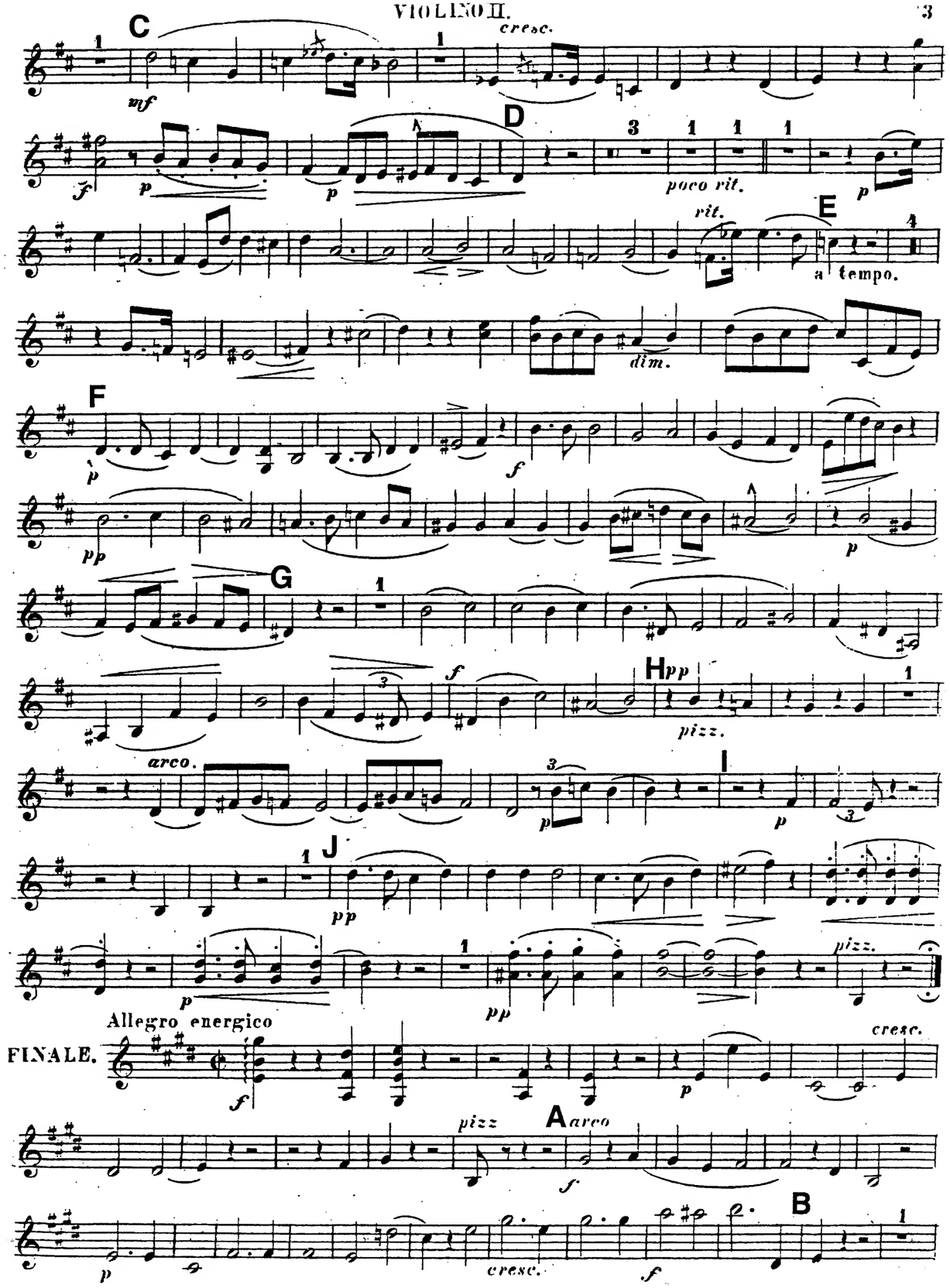
VIOLINO II.

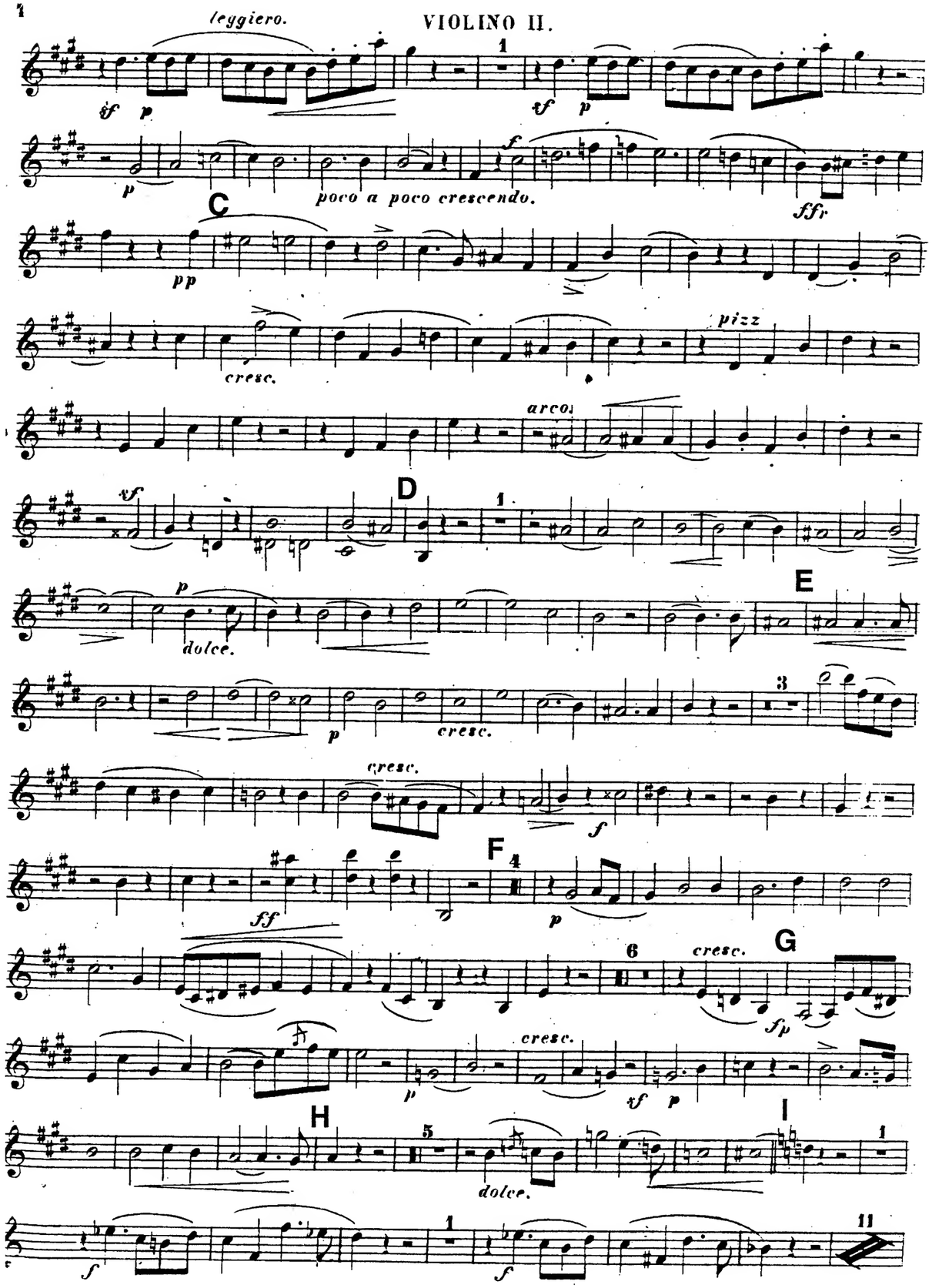
Elfrida Andrée
(1841-1929)

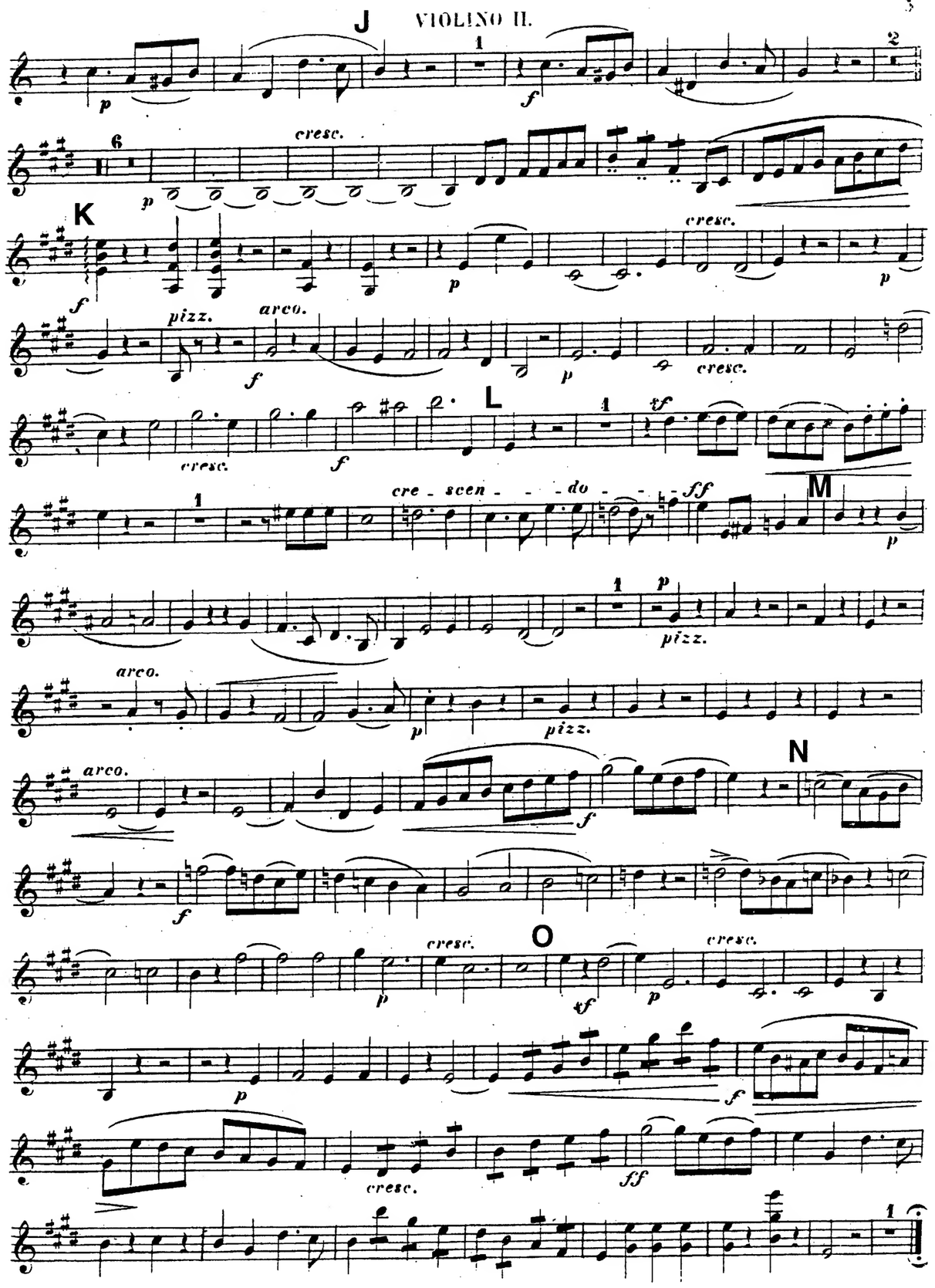
Allegro molto vivace.




E
a tempo.
pprit.
dim.
F
G
poco a poco crescendo.
cresc.
H
10.
cresc.
rit.
a tempo.
I
J
Andante Maestoso.
A
cresc.
B


C
mf
cresc.
D
poco rit.
rit.
E
a tempo.
dim.
F
G
H
pizz.
arco.
I
J
pizz.
Allegro energico
FINALE.
cresc.
pizz
A
arco
B
cresc.


leggiero.
poco a poco crescendo.
C
cresc.
pizz
arco.
D
dolce.
E
cresc.
F
G
H
I

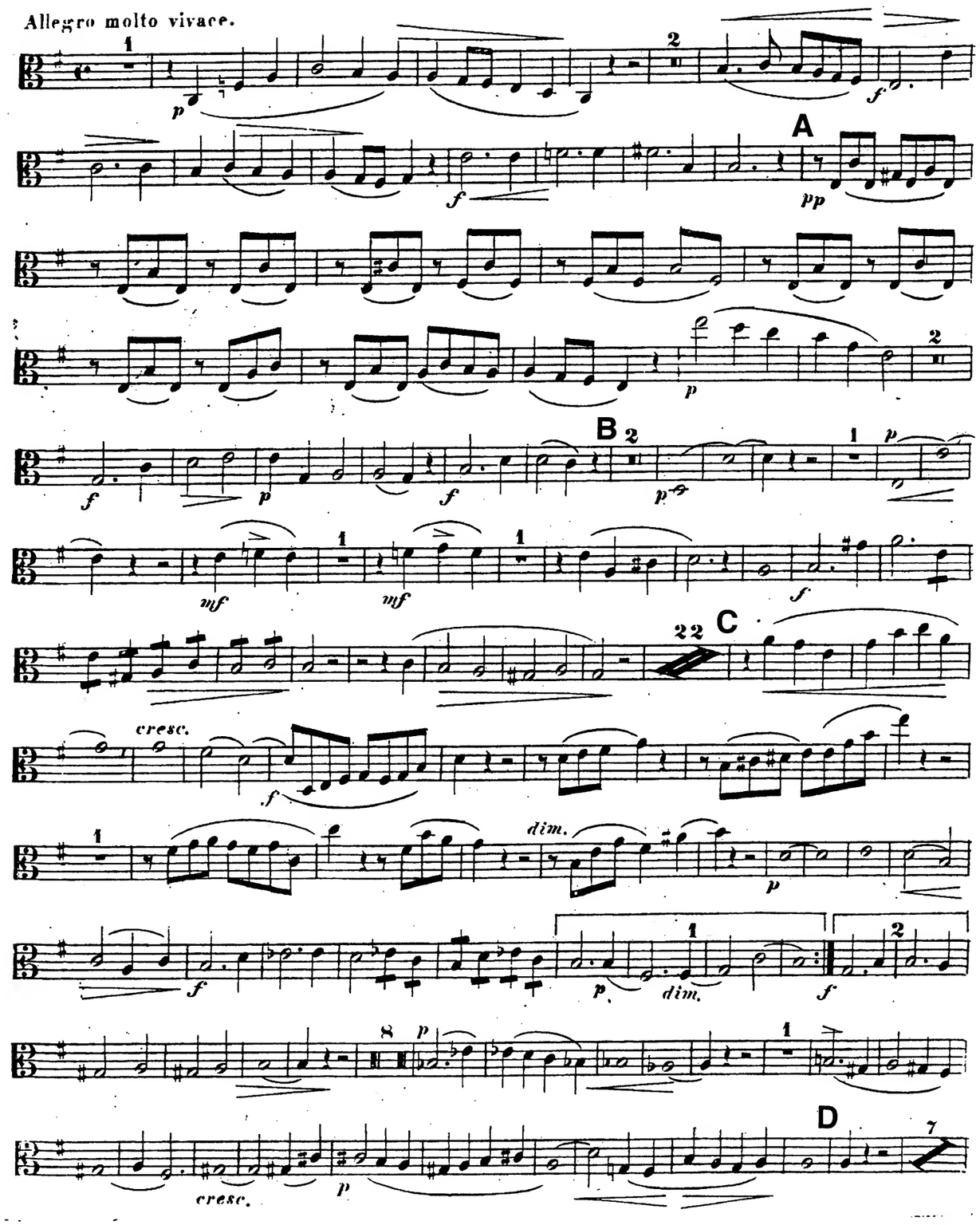

J
cresc.
K
pizz.
arco.
L
cre - scen - - do - - -
M
pizz.
arco.
N
O

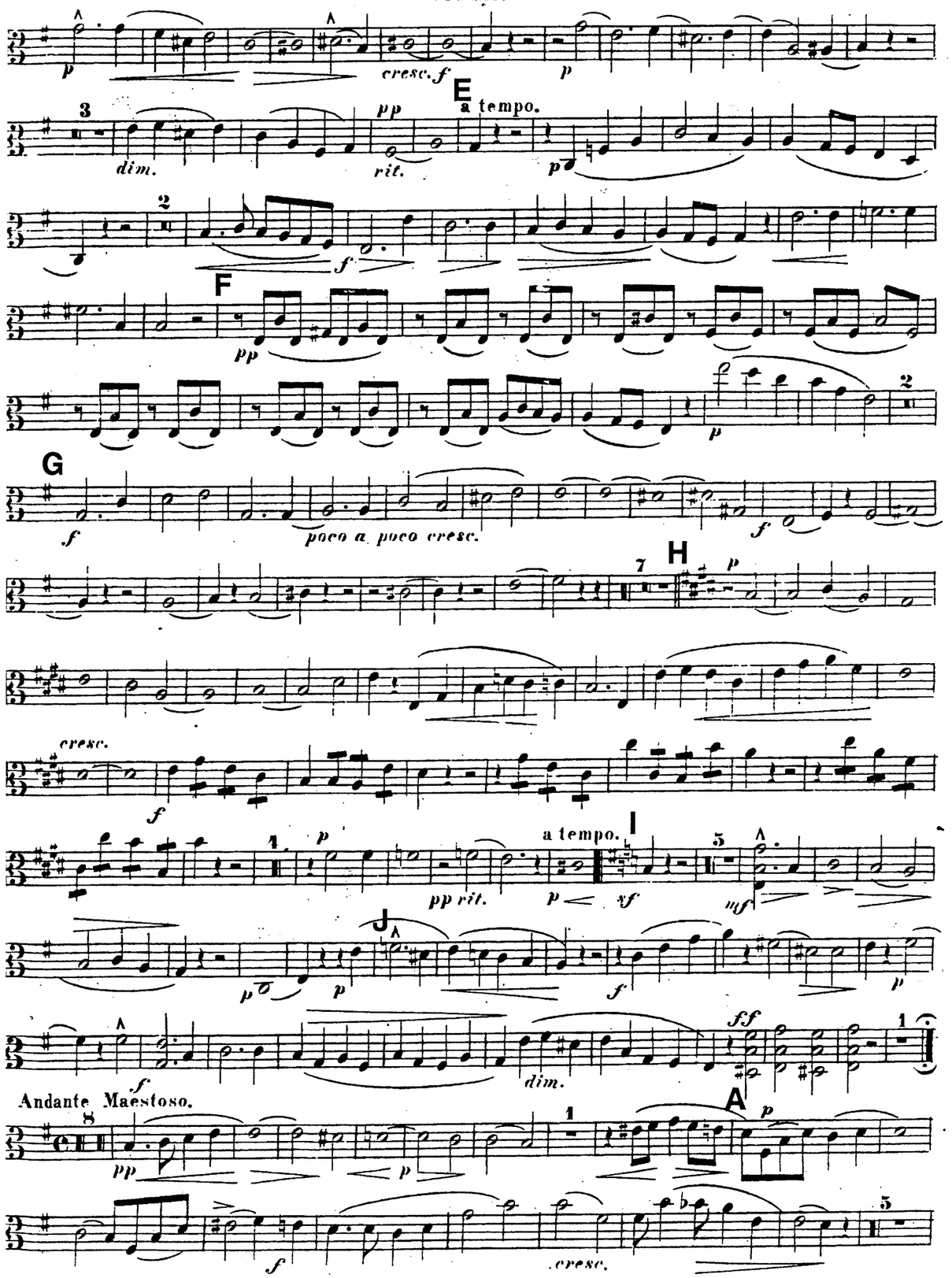
QVINTETT.

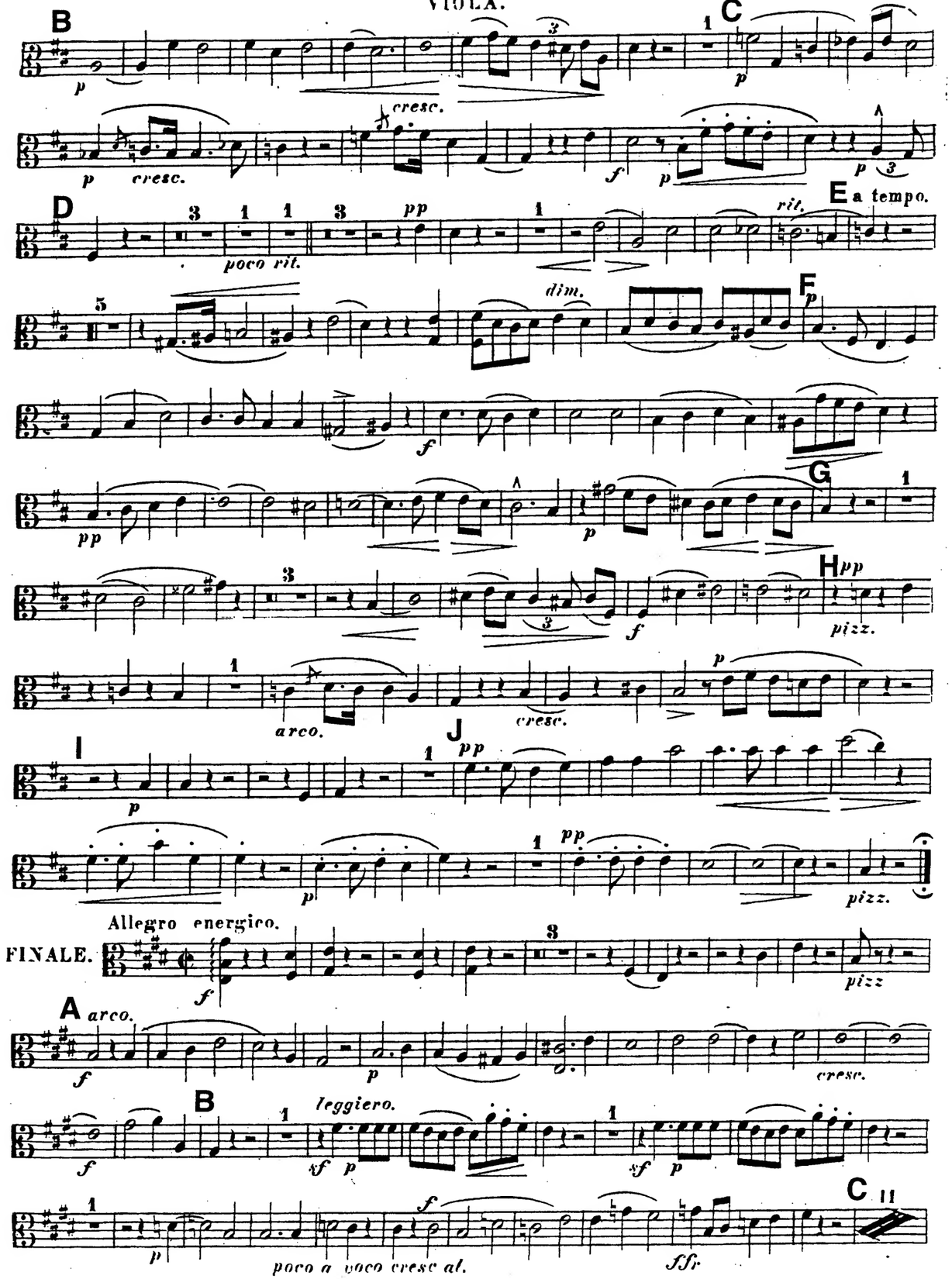
VIOLA.

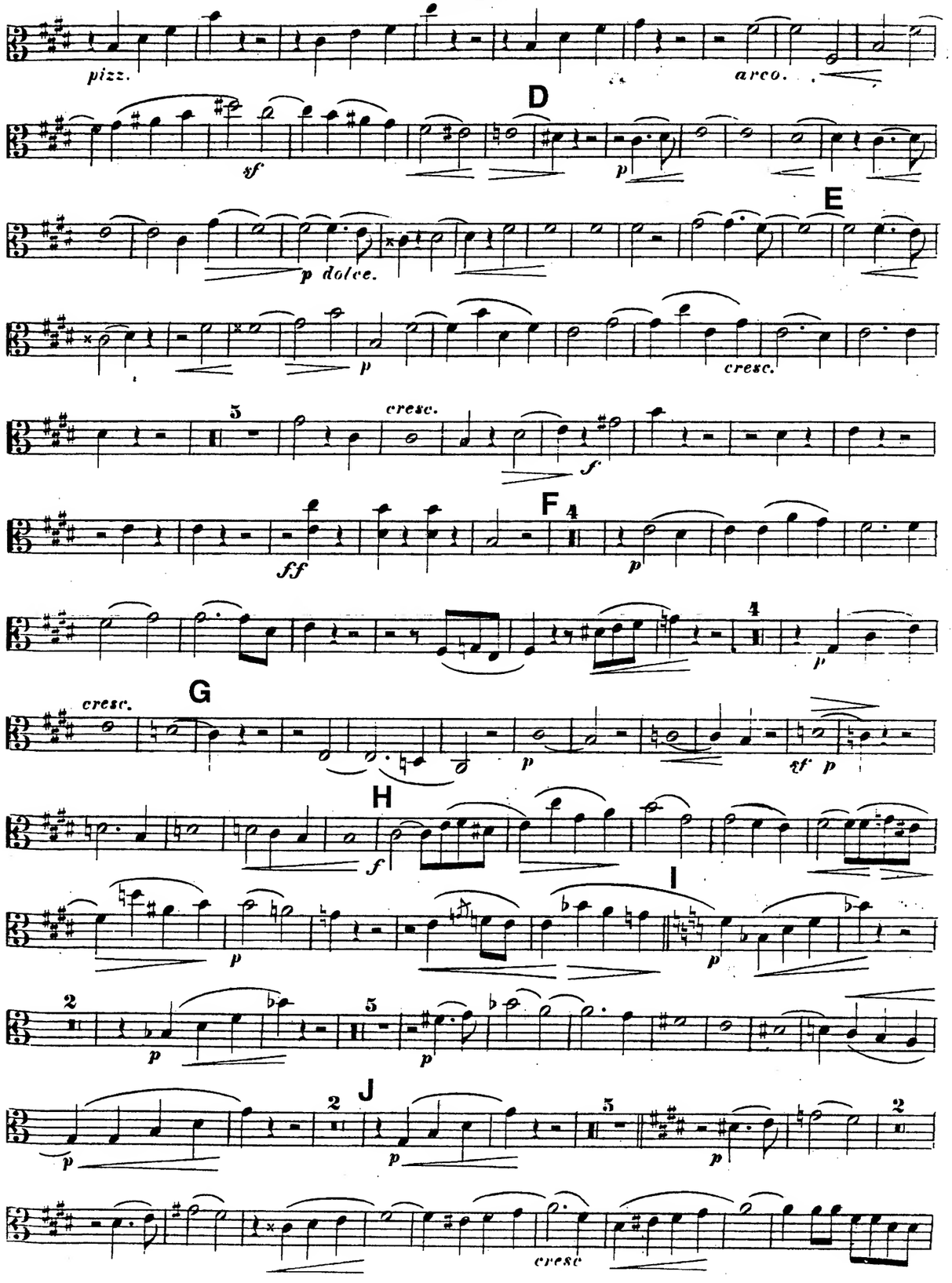
Elfrida Andrée
(1841-1929)

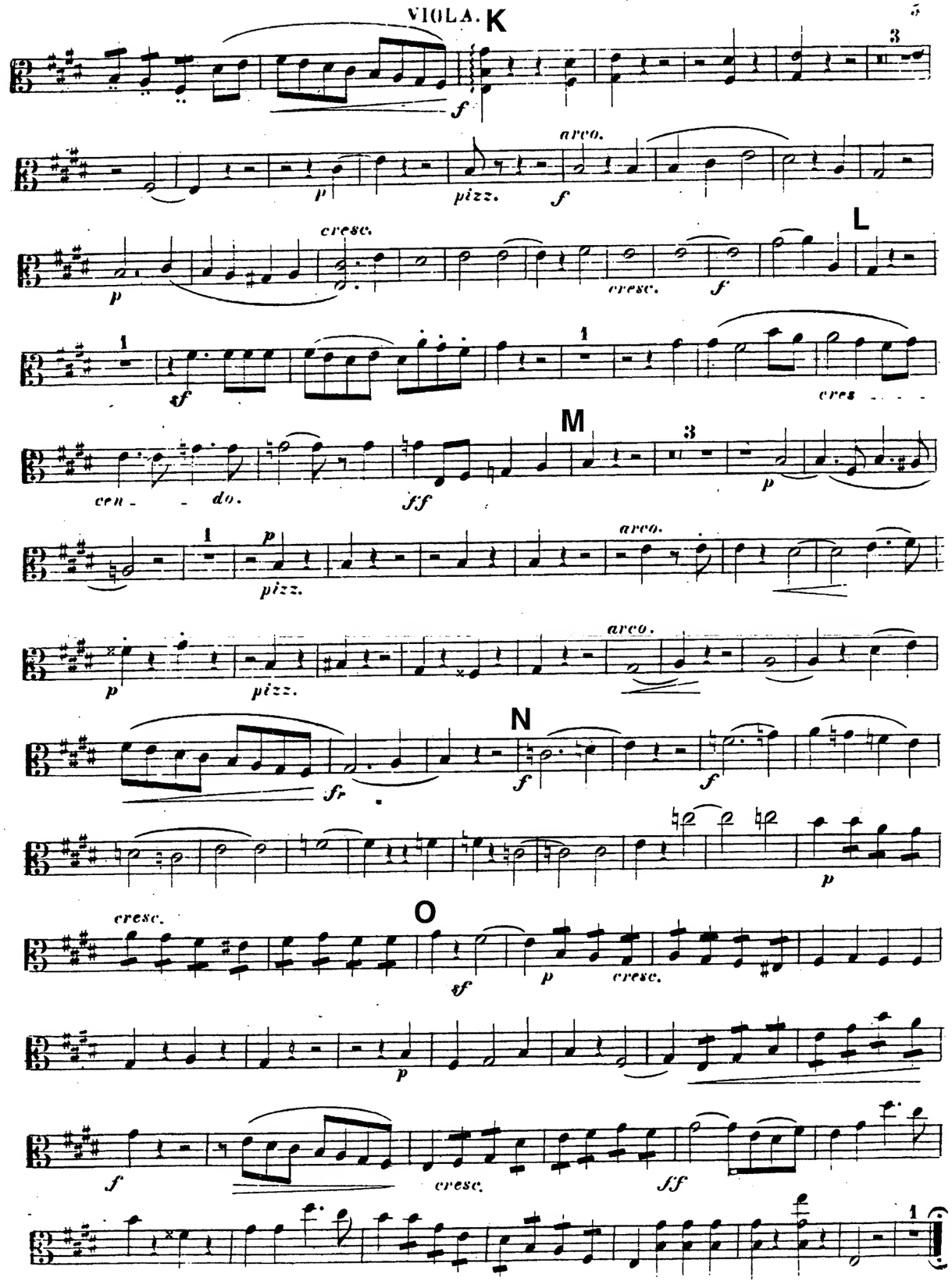
Allegro molto vivace.

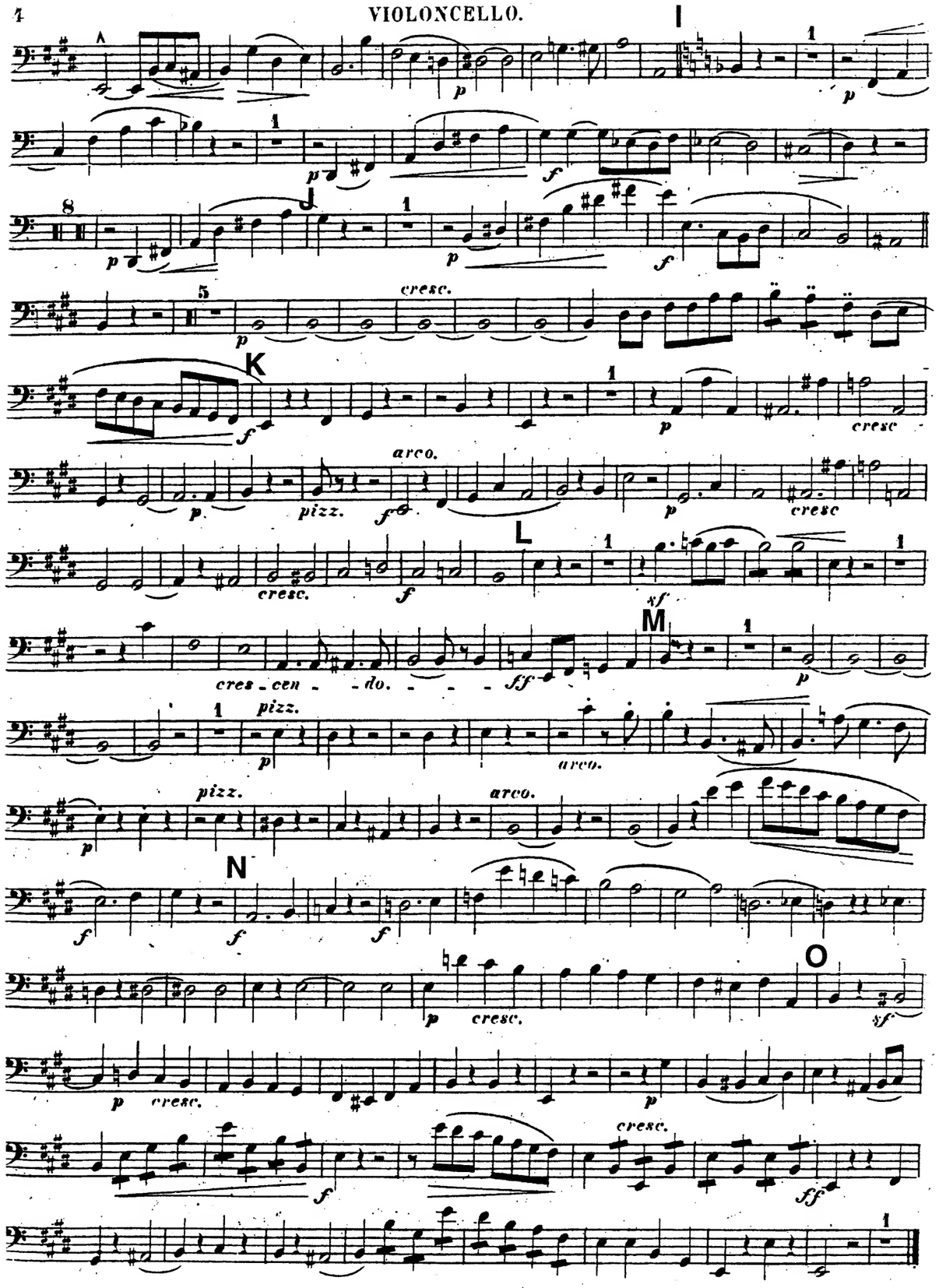



cresc.
dim.
rit.
E
a tempo.
F
G
poco a poco cresc.
H
cresc.
a tempo.
I
pp rit.
J
dim.
Andante Maestoso.
A
cresc.


B
C
cresc.
D
poco rit.
rit.
E a tempo.
dim.
F
G
H
pizz.
arco.
cresc.
I
J
pizz.
Allegro energico.
FINALE.
pizz
A arco.
cresc.
B
leggiero.
C
poco a poco cresc al.


pizz.
arco.
D
sf
p
E
p dolce.
p
cresc.
cresc.
f
F
ff
p
p
cresc.
G
p
sf p
H
f
p
I
p
p
p
J
p
p
cresc

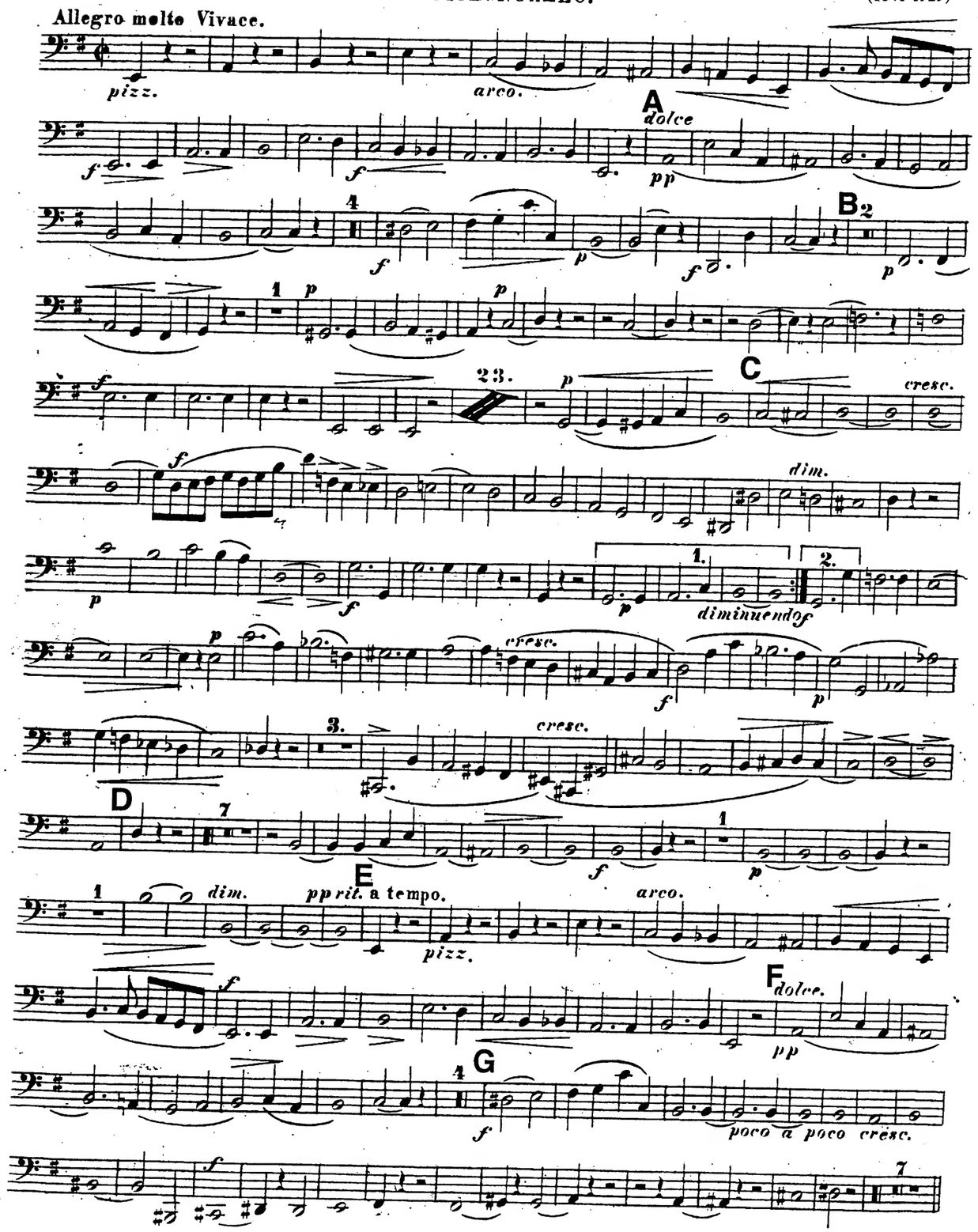

K
f
arco.
p
pizz.
f
cresc.
L
p
cresc.
f
sf
cres
M
cen - do.
ff
p
arco.
p
pizz.
arco.
p
pizz.
N
fr
f
f
p
cresc.
O
sf
p
cresc.
p
f
cresc.
ff

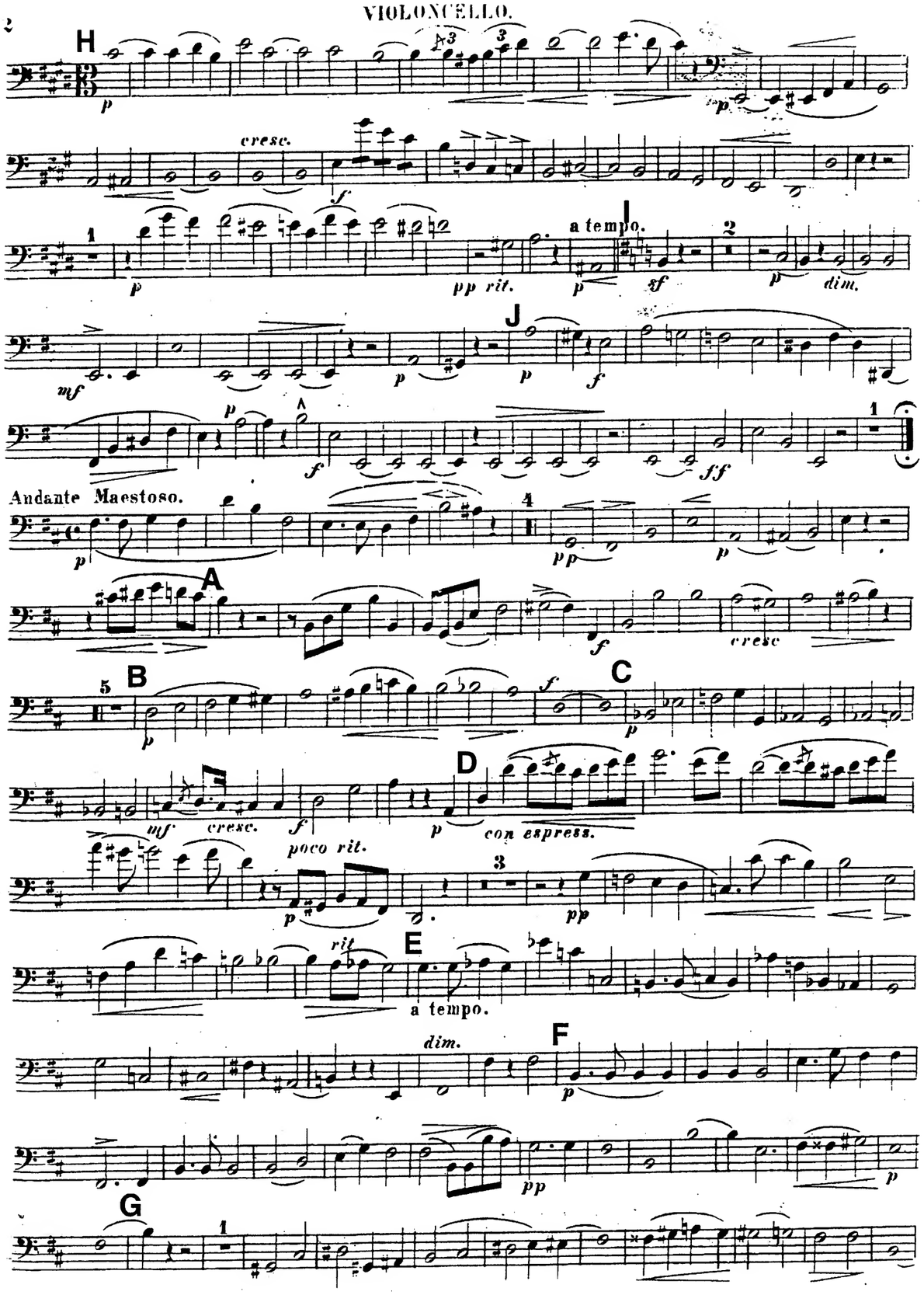


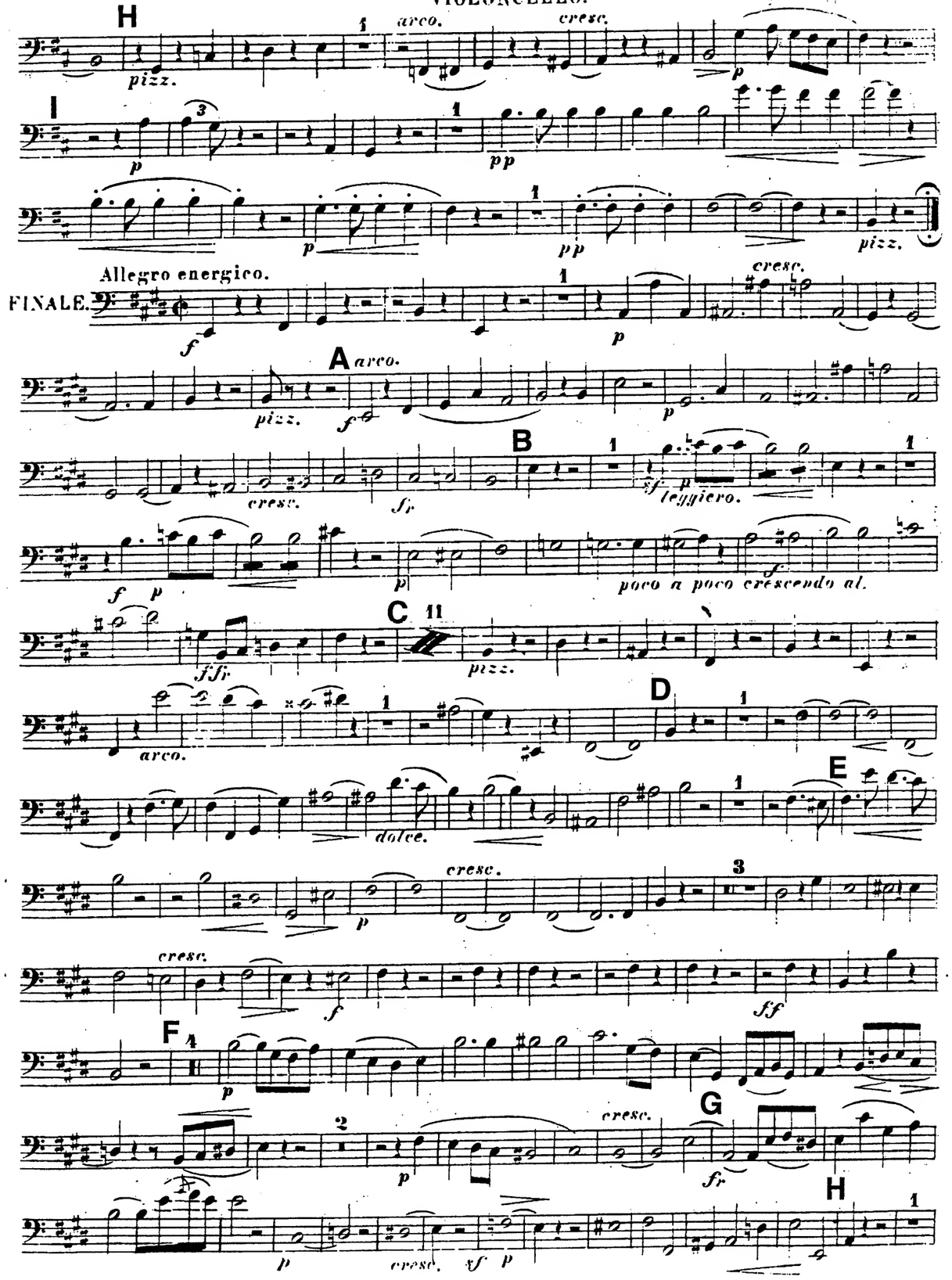
QVINTETT.

VIOLONCELLO.

Elfrida Andrée
(1841-1929)




H
cresc.
a tempo.
pp rit.
dim.
J
Andante Maestoso.
A
cresc
B
C
D
cresc.
poco rit.
con espress.
rit
E
a tempo.
dim.
F
G


H
pizz.
arco.
cresc.
I
pizz.
Allegro energico.
FINALE.
cresc.
A arco.
pizz.
B
cresc.
leggiero.
poco a poco crescendo al.
C
pizz.
D
arco.
E
dolce.
cresc.
cresc.
F
G
cresc.
H
cresc.

Abstract

Öhrström, Eva: *Elfrida Andrée. Ett levnadsöde*
(Elfrida Andrée. A life)
Stockholm: Prisma förlag
Monography (485 pp.)

This book is about the musician and pioneer Elfrida Andrée (1841-1929). She was Sweden's first woman organist and also the first Swedish woman telegraphist, and she helped to drive through two statutory amendments so that women could apply for and hold appointments as organists and telegraphists. From 1867 until her death in 1929 she was organist of Gothenburg Cathedral. Elfrida Andrée was also a composer, with about a hundred works to her name: symphonies and orchestral music, an opera, chamber music, organ music, several major choral works, piano music and songs.

The book describes her childhood environment in Visby which played an important part in forming her pioneering spirit, the period she spent in Stockholm, including her studies and her political activities, and how she overcame the prejudices concerning women's inability to perform qualified tasks. In the face of scepticism and at times stubborn opposition, she succeeded in building up an extensive field of activities in Gothenburg. She gave organ recitals and chamber music concerts, she conducted the Gothenburg orchestras, performing her own works as well as works by other composers, and she was a distinguished teacher. She was in contact with leading personalities in the cultural field throughout the Nordic countries, and she was known, both as an organist and as a composer, in America, England, Germany and France.

During Elfrida Andrée's lifetime political conditions changed for women, and at the same time a process of professionalisation took place in musical life. Inspired by the English philosopher John Stuart Mill she formulated her motto at an early stage: "the elevation of womankind". With this motto in mind she tried to pave the way for women composers and conductors, and she was also actively involved in making professional training available for women. By the end of her life she had become a famous example for professional women in Sweden.

Keywords: Music history, womens history, biography, swedish nineteenth-century gender ideology.

Abstract

Öhrström, Eva: *Elfrida Andrée. Ett levnadsöde*
(Elfrida Andrée. A life)
Stockholm: Prisma förlag
Monography (485 pp.)

This book is about the musician and pioneer Elfrida Andrée (1841–1929). She was Sweden's first woman organist and also the first Swedish woman telegraphist, and she helped to drive through two statutory amendments so that women could apply for and hold appointments as organists and telegraphists. From 1867 until her death in 1929 she was organist of Gothenburg Cathedral. Elfrida Andrée was also a composer, with about a hundred works to her name: symphonies and orchestral music, an opera, chamber music, organ music, several major choral works, piano music and songs.

The book describes her childhood environment in Visby which played an important part in forming her pioneering spirit, the period she spent in Stockholm, including her studies and her political activities, and how she overcame the prejudices concerning women's inability to perform qualified tasks. In the face of scepticism and at times stubborn opposition, she succeeded in building up an extensive field of activities in Gothenburg. She gave organ recitals and chamber music concerts, she conducted the Gothenburg orchestras, performing her own works as well as works by other composers, and she was a distinguished teacher. She was in contact with leading personalities in the cultural field throughout the Nordic countries, and she was known, both as an organist and as a composer, in America, England, Germany and France.

During Elfrida Andrée's lifetime political conditions changed for women, and at the same time a process of professionalisation took place in musical life. Inspired by the English philosopher John Stuart Mill she formulated her motto at an early stage: "the elevation of womankind". With this motto in mind she tried to pave the way for women composers and conductors, and she was also actively involved in making professional training available for women. By the end of her life she had become a famous example for professional women in Sweden.

Keywords: Music history, womens history, biography, swedish nineteenth-century gender ideology.

PIANOFORTE